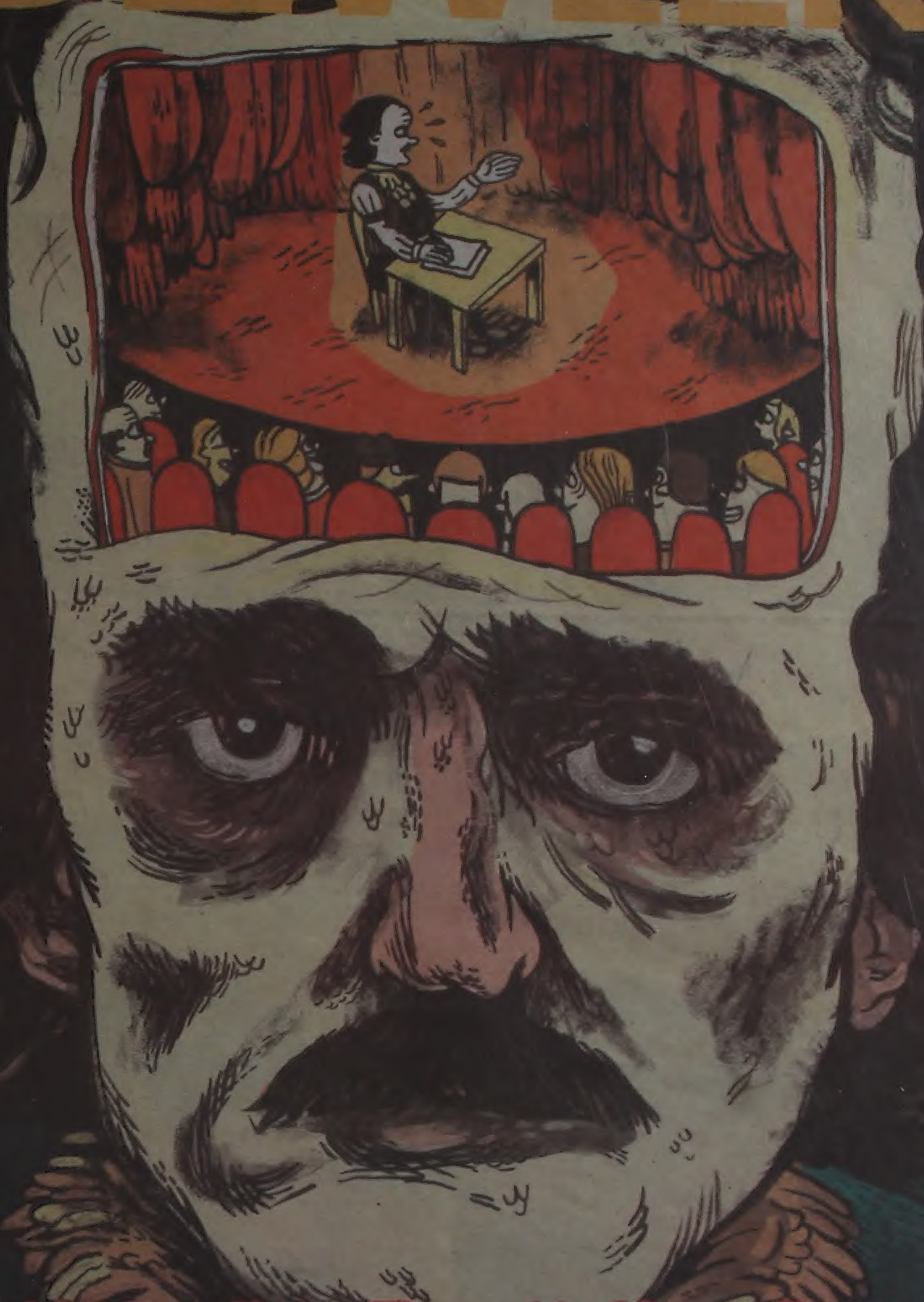


EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#706 / APR 30 - MAY 5, 2009
VUEWEEKLY.COM **FREE**

VUEWEEKLY



22

By David Berry

NEVER MORE

(CATALYST TAKES A PEEK INTO THE TWISTED LIFE AND MIND OF EDGAR ALLAN POE)

FRONT >> TEMPORARY FOREIGN WORKERS / 8 FILM >> TWO LOVERS / 30 MUSIC >> THE FAMINES / 36

LOWEST PRICES! BEST SELECTION!

1600 USED VEHICLES AVAILABLE!

2006
BUICK ALLURE
ONLY \$12995.00
ONE OWNER
LOW KMS



STK#188073A

2006
CHRYSLER PT CRUISER
LOW PRICE \$12900.00
ONLY 55600KMS
FULLY INSPECTED!



STK#230215A

2006
PONTIAC WAVE SEDAN
SALE PRICE \$12997.00
ONLY 72000KMS



STK#PW703A

2007
DODGE SPRINTER WAGON
LOADED, ONLY \$45997.00
ONLY 13300KMS
3 PASSENGER
VERY RARE UNIT!



STK#PT1000

2008
SAAB 97X AWD
ONLY \$37995.00
6.0L ENGINE WITH 200H/P
NAVIGATION & DVD
FULLY LOADED!
WITH 16000 KMS



STK#97X127

SOUTHTOWN CHRYSLER

2008
CHRYSLER 300 TOURING
ONLY \$19997.00
ONLY 44000KMS



STK#PW7000

2008
PONTIAC VIBE
LOW PRICE \$14855.00
ONLY 28000KMS
LIKE NEW!



STK#V23025A

2007
FORD FOCUS SE
ONLY \$11995.00



STK#S43467A

2009
HYUNDAI ACCENT SDN
LOW PRICE \$13997.00
25TH ANNIVERSARY EDITION
ONLY 10000KMS
LIKE NEW!



STK#PW7000B

2008
CHRYSLER SEBRING CONVERTIBLE
ONLY \$22997.00
ONLY 75300KMS
LIKE NEW!




STK#S34403A

2007
DODGE NITRO SXT
LOW PRICE \$24997.00
ONLY 15000KMS
LIKE NEW!



STK#S08705A

2007
GMC YUKON XL
BLOWOUT PRICE! \$31997.00
ONLY 60300KMS
LOADED!



STK#PW7120

2007
FORD RANGER XL
ONLY \$13997.00



STK#PT1000

2007
TOYOTA YARIS
SALE PRICE \$16500.00
ONLY 44000KMS
FULLY INSPECTED!



STK#PT1073

2009
DODGE RAM HEMI
ONLY \$31995.00
ONLY 2600KMS
4X4 - 4DOOR



STK#PW7142

2006
CHRYSLER PT CRUISER GT
ONLY \$16995.00
PERFECT SUMMER CAR!
ONLY 25000KMS



STK#PW7000A

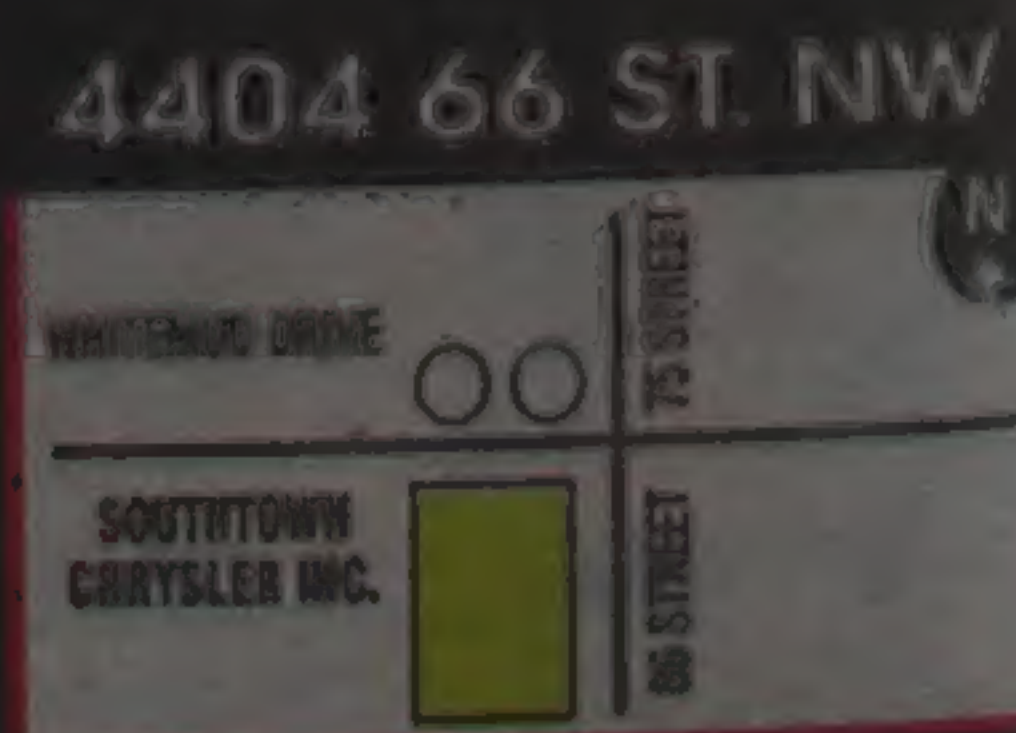
SouthtownChrysler.com

BUILT TO BE A GREAT DEALERSHIP

780-490-3200 • 1-877-215-3886



Jeep



car proof verified

9-9 Mon-Thurs, 9-6 Fri & Sat, 11-4 Sunday

*Images may not be representative of actual vehicles

CANADIAN CARNAGE

SLAYER MEGADETH

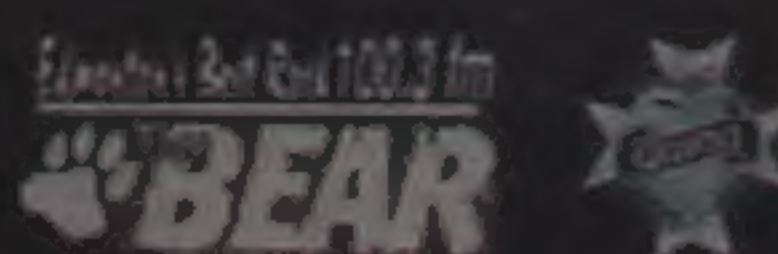
WITH SPECIAL GUESTS



FRIDAY JUNE 26 • REXALL PLACE

TICKETS ON SALE 10 AM SATURDAY MAY 2 AT UNIONEVENTS.COM ALSO AT ticketmaster.ca 780.451.8000

SLAYER.NET • MYSPACE.COM/SLAYER



MEGADETH.COM • MYSPACE.COM/MEGADETH

PLAYERS

S P O R T S • B A R

**DELICIOUS
DAILY LUNCH
SPECIALS**



EVERY DAY **CATCH
PLAYOFF HOCKEY
AT PLAYERS**

**NBA PLAYOFFS
WATCH THEM LIVE AT PLAYERS**

MAY 9 NUEVE DE MAYO FIESTA
with the SAUZA TEQUILA GIRLS!
TONS OF PRIZES TO BE WON!

**JUNE 13 THE BIG LEBOWSKI
PARTY**



PLAYERS 5420 CALGARY TRAIL • 780-988-9332

VUEWEEKLY INSIDE

#706 • Apr 30 – May 6, 2009

UP FRONT // 6

- 6 Vuepoint
- 10 Well, Well, Well
- 11 Dyer Straight
- 12 Issues
- 13 Infinite Lives
- 13 Bob The Angry Flower

DISH // 15

- 18 Veni, Vidi, Vino
- 19 Living Proof

ARTS // 22

- 26 Prairie Artsters

FILM // 30

- 32 DVDetective

MUSIC // 36

- 39 Backlash Blues
- 40 Enter Sandor
- 50 New Sounds
- 51 Old Sounds
- 51 Quickspins

BACK // 52

- 52 Free Will Astrology
- 54 Queermonton
- 55 Alt.Sex.Column

EVENTS LISTINGS

- 27 Arts
- 35 Film
- 38 Music
- 53 Events

COVER



22

Nevermore // Catalyst explores the tortured life and brilliant mind of Edgar Allan Poe.

FILM



30

Vue talks to James Gray about *Two Lovers*.

MUSIC



36

The Famines release the exhaustive 14 July 2008.

**WANT TO BE
A FESTIVAL
VIP?**



**BECOME A
FESTIVAL
VOLUNTEER!**

Festival Volunteer Fair
25+ Festivals all in one place,
all on one day

When: May 13, 2009
3 p.m. - 8 p.m.

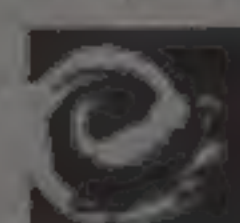
Where: TransAlta Arts Barns
10330 - 84 Avenue

volunteer
edmonton

For more information, visit:

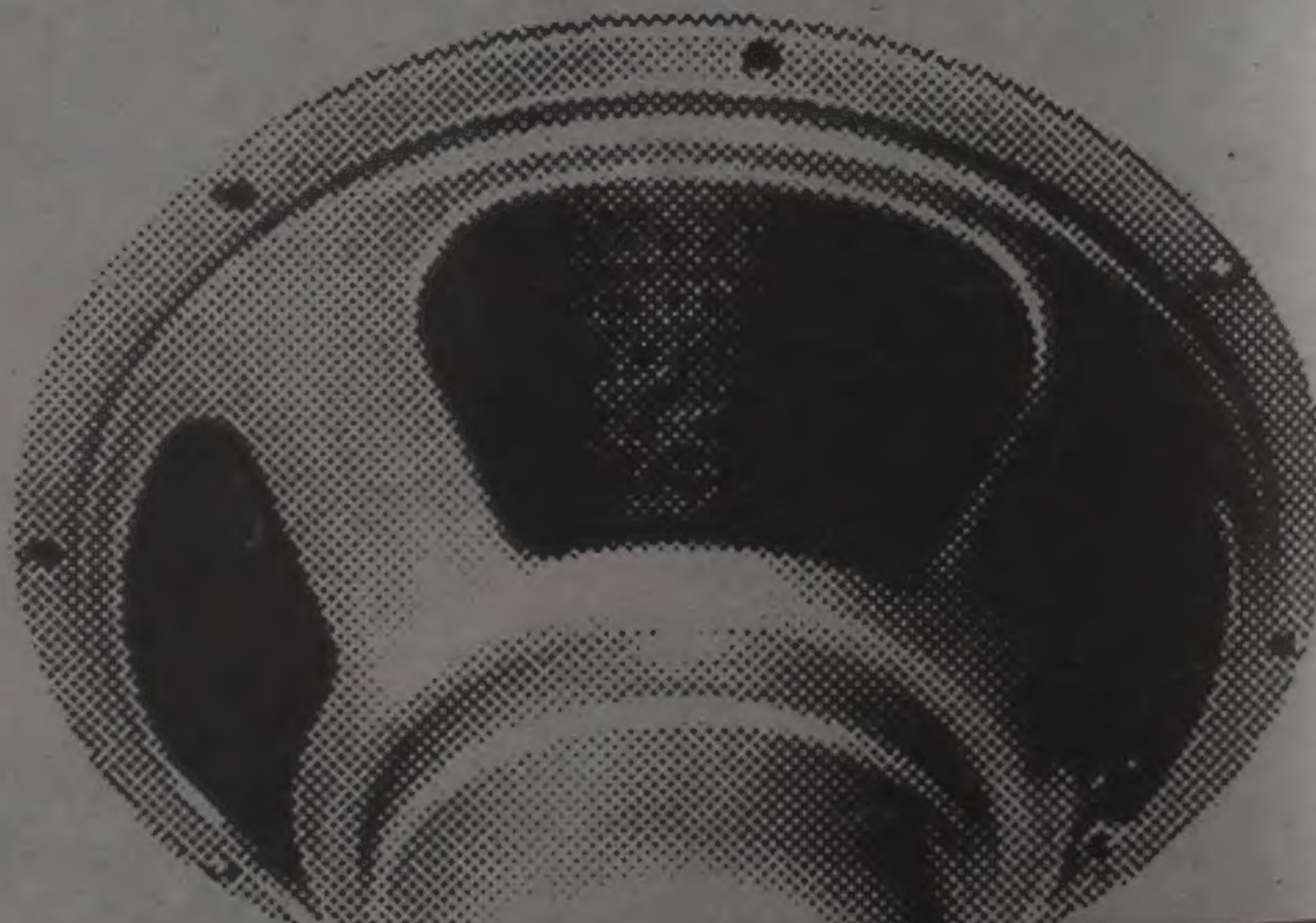
volunteeredmonton.com

With support from:



edmonton
arts
council

Your local



**WEDNESDAYS MAIN FLOOR:
RETROACTIVE RADIO
WITH LL COOL JOE
ALEXANDER KEITH'S PINTS \$4.00, JAGER SHOTS \$3.00**

Let's find your smart fit.



BlackBerry® Pearl™
8130 smartphone

\$29.99*

(3 year term)
No term \$499.99



BlackBerry® Pearl™ Flip
8230 smartphone

\$49.99*

(3 year term)
No term \$449.99



NEW Samsung OMNIA™
SCH-i910 smartphone

\$129.99*

(3 year term)
No term \$499.99



NEW Treo™ Pro
smartphone by Palm®

\$149.99*

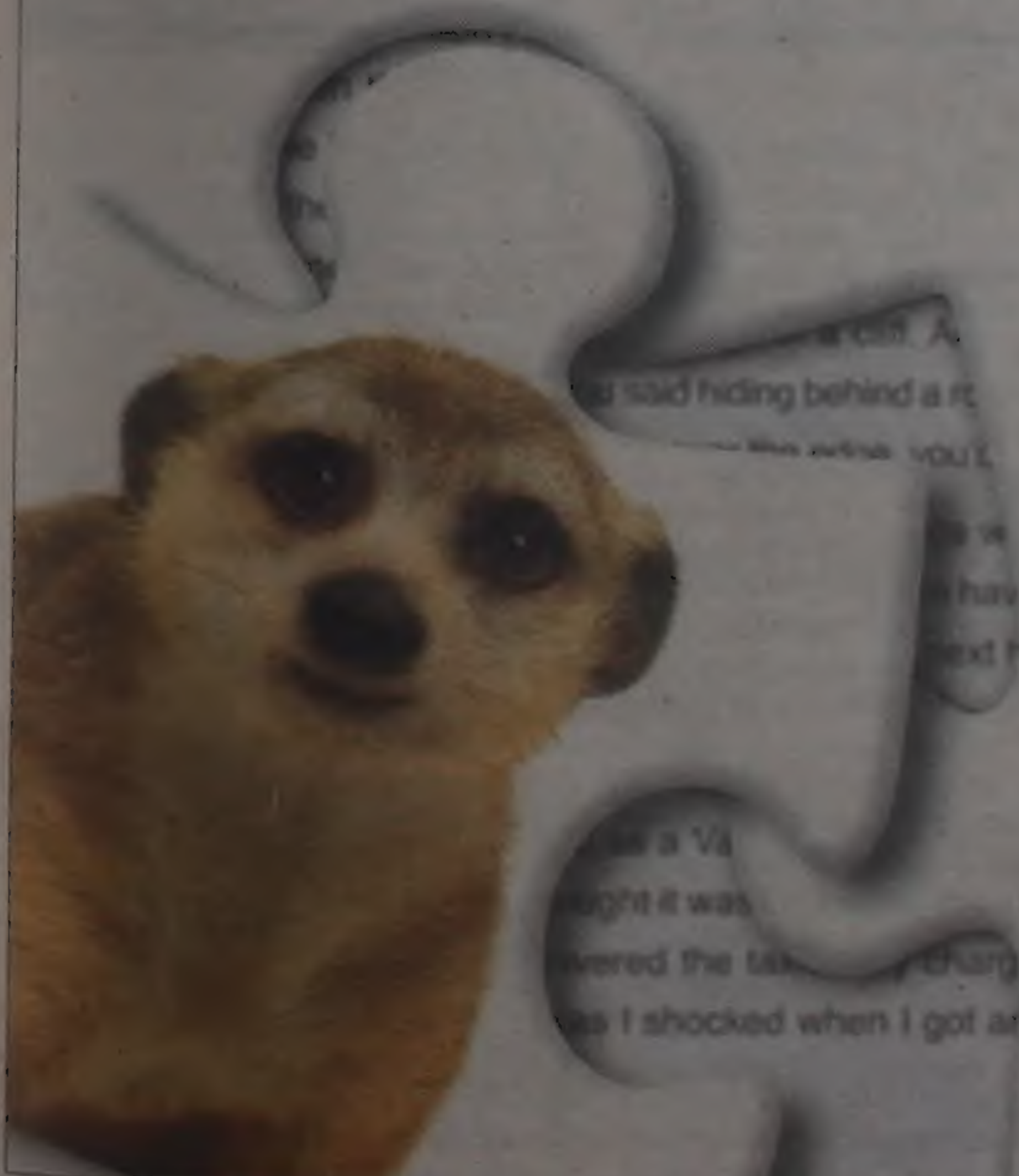
(3 year term)
No term \$549.99



BlackBerry® Storm™
9530 smartphone

SALE \$199.99*

(3 year term)
No term \$599.99



Whether you're a power communicator, a social butterfly or a multimedia fanatic, we have a smartphone that's just right for you. And with TELUS, you'll get 3G speed in more places.† Visit us in-store or at telusmobility.com/smartfit today, and we'll help you find your perfect fit.

TELUS
the future is friendly®

TELUS AUTHORIZED DEALERS

EDMONTON

Bonnie Doon Mall
Kingsway Garden Mall
Londonderry Mall
Northgate Mall
South Edmonton Common
Southgate Centre
TELUS Plaza North
West Edmonton Mall
Downtown
9915 108A Ave. NW
11315 104th Ave.

WEST END

5 - 14220 Yellowhead Trail
14903 118th Ave.
10429 178th St.

NORTH

9624 165th Ave.
12714 137th Ave.
13034 50th St.

SOUTH

5912 104th St.
10309 34th Ave.
5020 98th St.
8708 51st Ave.
4515 Gateway Blvd.
Fort Saskatchewan
9542 86th Ave.
9914 103rd St.
Leduc
112 - 5906 50th St.
5206 50th Ave.
Shenwood Plaza
Shenwood Park Mall
162 - 26 Strathmoor Dr.
(Road King)
Spruce Grove
Westland Market Mall
30 - 98 Campsite Rd.
St. Albert
St. Albert Centre
30 - 200 St. Albert Rd.
20 Muir Dr.

For more details on these great offers, visit your TELUS authorized dealer or retailer, visit telusmobility.com or call 1-866-264-2966.

FUTURE SHOP

WAL-MART

WAL-MART

LONDON DRUGS

Visions

Phone availability and price may vary. Prices are subject to change without notice. *Effective net price after in-store discount at time of activation. Available for clients (new and renewal) who activate on a 3 year term with any non-promotional voice rate plan of \$20 or greater with data add-on. TELUS reserves the right to modify eligible rate plans with this offer at any time without advance notice. †Available until May 4, 2009. Regular price of the BlackBerry Storm on a 3 year term is \$249.99. ‡Based on total square km of the 3G network vs. Rogers HSPA coverage as of February 2009. TELUS, the TELUS logo and the future is friendly are trademarks of TELUS Corporation. BlackBerry®, Palm®, Research In Motion®, SureType®, SurePress® and related trademarks, names and logos are the property of Research In Motion Limited and are registered and/or used in the U.S. and countries around the world. Used under license from Research In Motion Limited. FACEBOOK is a registered trademark of Facebook, Inc. All other trademarks are property of their respective owners. © 2009 TELUS.

UP FRONT

INSIDE // UP FRONT

9

Media Links

11

Dyer Straight

12

Issues

EDITORIAL

Vuepoint

Happy May Day?

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

Like most weeks since the economy began its precipitous nosedive to all-but-uncharted depths, the news of the past week hasn't been very bright for working people in the province or the country.

An April 28 Statistics Canada report revealed that the number of Canadians collecting unemployment benefits is at its highest level since 1997. With national unemployment now at eight per cent, 610 000 Canadians are collecting EI, an increase of 22 per cent since October.

Alberta's dizzying decent from the height of the boom has resulted in even more stark increases here than the country as a whole. The number of Albertans collecting EI grew by 27.3 per cent in February alone, continuing a trend that has seen a 67.9 per cent increase since October as the province continues to shed jobs in the construction and manufacturing sectors.

Despite the brakes on the provincial economy, the news on provincial workplace health and safety was unfortunately no better than the darkening unemployment picture. Alberta Employment and Immigration figures for 2008 released on April 24 show that last year was one of

the deadliest on record for Alberta workplaces, with 165 fatalities on the job officially accepted by the Workers Compensation Board. It was the highest toll since 169 workers died in 1982, and the fourth highest in provincial history.

Bad news from the nation's beleaguered auto sector continued apace, with cuts to its dealerships and operations announced by GM likely to mean another 12 000 will soon be out of work. At the same time, members of CAW overwhelming ratified a rollback deal with Chrysler in a last-ditch effort to preserve auto jobs.

In the midst of all this comes the annual celebration of May Day, the international workers' holiday proclaimed to mark success in the fight for the eight-hour day. With days as dark as these, the historical view offered by May Day offers hope, especially as this year marks the 90th anniversary of the 1919 Winnipeg General Strike, when workers came together in the face of another calamitous and unsettling economic period in an almost unfathomable show of solidarity, taking over and running the city for weeks and setting the stage for future gains for working people. It's a timely reminder that we have, and can, survive such turmoil. **V**

Visit mayweek.ab.ca for event details.

GRASDAL'S VUE



Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

ISSUE No 706 // APR 30 - MAY 6, 2009 // AVAILABLE AT OVER 1400 LOCATIONS

VUEWEEKLY

10303-108 STREET, EDMONTON, AB T5J 1L7

T: 780.426.1996 F: 780.426.2889 E: OFFICE@VUEWEEKLY.COM W: VUEWEEKLY.COM

EDITOR / PUBLISHER
NEWS EDITOR
ARTS / FILM EDITOR
MUSIC EDITOR
DISH EDITOR
OUTDOOR ADVENTURE EDITOR
ASSOCIATE MUSIC EDITOR
CREATIVE SERVICES MANAGER
ART DIRECTOR
SENIOR GRAPHIC DESIGNER
GRAPHIC DESIGNER
WEB/MULTIMEDIA MANAGER
WEB/MULTIMEDIA LISTINGS

RON GARTH // ron@vueweekly.com
SCOTT HARRIS // news@vueweekly.com
DAVID BERRY // david@vueweekly.com
EDEN MUNRO // eden@vueweekly.com
BRYAN BIRTLES // bryan@vueweekly.com
JEREMY DERKSEN // snowzone@vueweekly.com
BRYAN BIRTLES // bryan@vueweekly.com
MICHAEL SIEK // mike@vueweekly.com
VIKKI WIERCINSKI // vikki@vueweekly.com
LYLE BELL // lyle@vueweekly.com
PETE NGUYEN // pete@vueweekly.com
TREVOR KJORLIEN // trevor@vueweekly.com
ROB BUTZ // butz@vueweekly.com
GLENYS SWITZER // glenys@vueweekly.com

SALES AND MARKETING MANAGER
LOCAL ADVERTISING
CLASSIFIED ADVERTISING
NATIONAL ADVERTISING
ADMINISTRATION/DISTRIBUTION
ADMINISTRATION/PROMOTIONS

ROB LIGHTFOOT // rob@vueweekly.com
780.426.1996 // advertising@vueweekly.com
780.426.1996 // classifieds@vueweekly.com
DPS MEDIA // 416.413.9291
MIKE GARTH // michael@vueweekly.com
AARON GETZ // aaron@vueweekly.com

COVER ILLUSTRATION
CONTRIBUTORS

JOSH HOLINATY // holinaty.com
Steve Anderson, Mike Angus, Paul Blinov, Josef Braun, Rob Brezsky, Jonathan Busch, Gwynne Dyer, Amy Fung, Brian Gibson, Sylvia Gibson, James Grisdal, Sarah Hamilton, Jan Hostyn, Whitey Houston, Connie Howard, Jprocktor, Ted Kerr, James Lyle, Hanne Lynch, Fawnda Mithrush, Gordon Morash, Andrea Nemerson, Stephen Notley, Roland Pemberton, Steven Sandor, Bryan Saunders, Noel Somerville, James Stewart, Sharon Yeo, Darren Zenko

PRINTING
DISTRIBUTION

The Edmonton Sun
Clark Distribution, Barrett DeLaBarre, Alan Ching, Raul Gurdian, Dale Steink, Bob Riley, Wally Yanish

Vue Weekly is available free of charge at well over 1400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday. Vue Weekly is available free of charge throughout Greater Edmonton and Northern Alberta, limited to one copy per reader. Vue Weekly may be distributed only by Vue Weekly's authorized independent contractors and employees. No person may, without prior written permission of Vue Weekly, take more than one copy of each Vue Weekly issue. Canada Post Publications Mail Agreement No. 40022969. If undeliverable, return to: Vue Weekly 10303 - 108 Street Edm, AB T5J 1L7

Yup, it's the bar

I think that Tamara Gorzalka hit the nail on the head ("Gay bar transformed," Mar 26 - Apr 1, 2009). I've only been out for about two years (a few days after my 20th birthday), and in that time I have witnessed the dramatic shift in atmosphere and expectations at gay bars. I don't consider myself an expert, having never been to Flashbacks and only having the Roost for a year, but I am sure that the comfortable and relaxed nature that I felt a year ago is not reflected in our current bars.

Unlike Tamara, I am part of the throbbing, mindless mass that moves in a uniform motion to the latest Top-40. I go to the bar because I love to dance. Being a Red Bull fan, I view the bar through sober lenses and completely agree on the meat-market thing. I feel looked at and judged constantly, and I find the atmosphere pretentious and, at times, downright snotty. And yet, I go! Every damn Saturday I pay the \$5 cover and the \$2 coat check so I can feel stupid and stared at by a crowd I feel didn't exist a while ago. It leaves me disheartened with the whole scene. My friends and I have also discussed this, we feel its the bar.

Scotty Butler

Damn auto crisis!

Many thanks to Malcolm Azania for his informed analysis ("Real Economics 101," Apr 23 - Apr 29, 2009) of what's actually happening in the current economic crisis, and his generous words about my book *Economics for Everyone*.

I also wanted to personally apologize to any Vue readers who came out to my planned lecture the night of April 23rd. The night before, after completing two full-house talks in Calgary, I was ordered to get back to Toronto immediately to help out with the CAW-Chrysler negotiations, which were going very badly. So I took the red-eye home (with a plane load of displaced Maritime oil workers ... more evidence of the economic chaos all around us) and consequently had to cancel the Edmonton gig. Ugh. We reached a deal with Chrysler (painful, but at least keeping the Canadian plants going) on Friday.

I apologize deeply for that cancellation; the auto industry's high drama is obviously something I can neither predict nor control. And I have promised to come back to Alberta in November for the Parkland Institute conference.

Jim Stanford
Economist, Canadian Auto Workers

Albania, Albania ...

Your piece on Butrint in southern Albania ("Sinking ruins of Albania," Apr 23 - Apr 29, 2009) highlights one of Albania's realities: a remarkable collection of historical sites, magnificent scenery and a crazy bureaucratic system.

I lived in the central city of Elbasan for eight years, and never managed to get to Butrint in all that time, but we were blessed with many other wonders of the country. Elbasan lies on the route of the Via Egnatia, the ancient road that went from the Adriatic Coast through to the Orient. Its two westerly routes, one from Durrës the other from southern Apollonia, united just south of the city. Some of the supports for the bridge have been excavated in recent years and can be seen in the riverbed. A few miles east of Elbasan, the Via crosses the River Shkumbin on a 2000-year-old bridge, still used by local people. There is some evidence to suggest that apostle Paul used this route on one of his journeys.

Truly, Albania is one of Europe's hidden gems. Magnificent mountain views, beautiful sandy beaches, a wealth of superb restaurants and comfortable hotels, a wealth of history, castles everywhere and a warm, hospitable people seldom found anywhere in these days.

Pete Hodge

A growing revolution

Transformation of Cuba's agricultural system offers valuable lessons for creating food security in Edmonton

SYLVIA GIBSON
// SPECIAL TO VUE WEEKLY

In recent years, concerns about Edmonton's lack of "food security" have moved from the margins to the mainstream, popping up all over the city in the media, at increasingly crowded farmer's markets, in coffee house discussions and at demonstrations.

There is ample reason to be worried; even though Edmonton is located in one of the richest agricultural areas in the province, depending on the time of year and where one shops for groceries, up to 100 per cent of the food we eat arrives on our plates from another continent, country or province. In fact, if all of the city's food imports were cut off—that is to say if for some reason all truck and air shipping of food came to a halt—there would be, on average, only enough food to support the city of Edmonton for three days.

We are, in other words, a city far away from enjoying food security, defined as a community in which all people, at all times, have access to nutritious, safe, personally acceptable and culturally appropriate foods, produced and distributed in ways that are environmentally sound and socially just.

Not only is most of our food imported, most of it is produced with huge amounts of oil inputs. In his article "Why Our Food is So Dependent on Oil," author Norman Church explains the depth of the problem: "The systems that produce the world's food supply are heavily dependent on fossil fuels. Vast amounts of oil and gas are used as raw materials and energy in the manufacture of fertilizers and pesticides, and as cheap and readily available energy at all stages of food production: from planting, irrigation, feeding and harvesting, through to processing, distribution and packaging. ... The industrial food supply system is one of the biggest consumers of fossil fuels and one of the greatest producers of greenhouse gases."

The food we eat is also impacting our health in significant ways. Obesity and diabetes are at epidemic levels, and a recent US study found that as a result of our diets, the current generation is expected to be the first in history to have a shorter life span than their parents. Based on a 1996-97 Canadian survey by



THIS IS THE WAY OUR GARDEN GROWS >> Spoils of Cuba's urban agriculture revolution on display. // Sylvia Gibson

the Public Health Agency of Canada and extrapolations from American sources the number of Canadians aged 12 and over with diabetes is estimated to be as many as 1.4 million.

Access to food is also a growing concern for many in the city and the province. According to the Canadian Centre for Health Statistics, 11 per cent of Albertans "often" or "sometimes" worry that their food will run out and 8.5 per cent of Albertans cannot afford balanced meals for their family "sometimes" or "often." In 2005, 40.7 per cent of Canadian food bank clients were children.

Edmonton is clearly a food insecure city, and needs to make fundamental shifts to become food secure. But how exactly can we make the transition? There must be, I thought, examples we can learn from elsewhere around the world.

My search for answers led me to Cuba,

which is often referenced as being one of the few countries that can be considered food secure. Its capital, Havana, is often pointed to as a rare example of large-scale, sustainable urban agriculture, producing most of the vegetables consumed by its citizens within the city itself.

While Edmonton is not an island, and its weather far from tropical, there are many lessons we can take from Cuba's experience in making the transition towards food security. To learn more about Cuba's experience I travelled with a group of farmers, food activists and students as part of the "Going Organic" tour organized by local sustainable agriculturalist Ron Berezan (theurbanfarmer.ca) to visit a variety of sustainable agricultural projects in Cuba.

Necessity has shaped the Cuban reality since Fidel Castro led his 26 Julio move-

ment to victory over the Batista regime on New Year's Day, 1959. In response, in 1962 the United States imposed a crippling embargo on the island nation—one which continues to this day—as part of their war against the fledgling revolution. This left Cuba without access to US imports, and forced the new government to rely heavily on the support of the Soviet Union and its satellite states. All of the agricultural equipment, herbicides and pesticides needed to support large-scale agriculture were imported from the socialist bloc, along with vehicles, oil, infrastructure and most other goods.

In 1991, following the sudden collapse of the Soviet Union, Cuba lost some 85 per cent of its foreign trade practically overnight, and entered what is known as the "Special Period" in Cuban history. The average Cuban lost 20 pounds as the large-scale, Soviet-style agricultural system collapsed for want of the necessary herbicides and pesticides. Agricultural machinery, as well as public transit, ground to a halt because there was no gasoline or oil, and Cuba was forced to become much more self-sufficient in practically every facet of society, including food production.

Dr. Fernando Funes, a researcher at Havana's Pasture and Forage Institute (IIPF) and secretary of the Organic Agriculture Group (GAO) of the Cuban Association of Agronomists and Foresters (ACTAF), put in perspective for us the challenge the Cuban government faced in finding a way to feed its citizens.

"In 1991, suddenly, Cubans had almost no food, and most Cubans lived in the cities," Funes explained. "Cuba had to decide whether it made more sense to move agriculture to the people, or people to the agriculture. This decision was based on urgent need and few resources, and the most logical decision was to move the agriculture to the people."

Thus began an immense and multiyear agricultural education and capacity-building campaign to bridge the urban-rural divide—a move that was necessary for Cuba to survive.

What has resulted nearly two decades later was evident as we wound our way through Havana on a bus full of Canadians and our Cuban hosts: agriculture was everywhere. Urban gardens were in front of houses and spilling over the balconies of apartment buildings. Everywhere we turned there was pride, passion and respect for agriculture, those who grow food and the planet, emanating from the houses and people like the music and dancing that is so much a part of Cuba.

Stopping on a residential street with very little greenery in the picturesque colonial city of Sancti Spiritus, we met Bebo and Lourdes, a couple who support themselves and their family with a fruit juice business utilizing the fruit grown on their small lot. The pride evident on their smiling faces, they led us to their tiny backyard paradise, where fruit grows on trees, bushes, low plants and vines. No space was unused, with both horizontal and vertical gardens covering every inch of available structures. Then there was the gravity-fed watering system from the rain barrels on the roof of the house, vermiculture (worm composting) in one corner, and chickens being raised for meat in another. These components were all thoughtfully put together to require the smallest amount of energy required, both in the form of electricity and human labour—what we call permaculture in Canada.

Inside their house we sampled their juices and homegrown coffee—by far the best I have ever tasted—and I chatted with Lourdes about her bountiful garden. "When we have moved into this house 10 years ago there was only cement in the back yard," she said, the pride in their accomplishment evident in her voice. "We removed the cement and planted this backyard urban Eden."

The transformation of their backyard from concrete to consumable is just one example of the impact of government encouragement of urban agriculture. The couple's juice business, and all agriculture in Cuba, is supported by government-funded agricultural extension services in each district in the country, both rural and urban. Anyone can have access to free seeds, homeopathic plant remedies and expert advice on anything connected to agriculture or gardening.

One reason for the success of urban agriculture in Cuba is purely economic. The average salary of an urban gardener in Havana is 40 pesos per month, roughly twice that of a teacher, and agriculture is one of the few ways individuals can operate a free-enterprise business in Cuba and generate extra revenue. The result is that there is a great deal of interest in agriculture, which has led to research, study and participation of young and old alike. Today some 350 000 people in Cuba are growing food for their own consumption, and small cooperatives grow 65 per cent of the total food production in Cuba.

Another pillar of agriculture in Cuba is education. Education in Cuba is provided for free, and most of the farmers we met had university degrees, many of them Ph.D.s.

CONTINUED ON PAGE 12 >>

NorQuest
COLLEGE

Business Administration Diploma

Specialize in marketing or accounting

Your **Quest** for
a career starts here.

Call 780-644-6000

www.norquest.ca



Shut down temporary worker program: report

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

The rapid expansion of the federal program that brings temporary foreign workers to Canada is fundamentally reshaping the country's approach to immigration, and may be leading to the creation of a permanent guest worker program similar to those that exist in many European countries, warns a new report.

Entrenching Exploitation, the second report released by the Alberta Federation of Labour's temporary foreign worker advocate, says that 2008 was the first year in which the number of workers in Canada under the federal government's Temporary Foreign Worker Program (TFWP) outnumbered those who entered the country through the traditional immigration system to become permanent residents.

"What we're seeing in Canada now is a real substantial change in how we deal with immigration and how we deal with people from other countries wanting to come to Canada," says Yessey Byl, the AFL's temporary foreign worker advocate and coauthor of the report. "Immigration since about 2004 has basically flatlined, it's stayed the same, whereas the use of temporary foreign workers has skyrocketed."

According to Citizenship and Immigration Canada statistics, 247 202 im-

migrants came to Canada in 2008 as permanent residents, just 12 000 more than arrived in 2004. The TFWP, in contrast, which in 2004 brought 126 026 foreign workers to Canada, had more than doubled over the same period, with 252 196 temporary workers in the country last year.

"The government has made a choice that we need people to come here but we're going to bring them in as foreign workers with less rights than immigrants," says Byl. "And this kind of fundamental philosophy, I think, is one that is the most important issue to address in this."

Alberta, which in 2006 became the first province in which temporary workers outnumbered immigrants, saw a 55 per cent increase in the number of temporary workers in the province between 2007 and 2008, with 57 843 temporary workers in the province last year—a four-fold increase since 2004. At the same time just 24 185 immigrants came to Alberta last year.

The increased focus on temporary workers is worrisome, Byl says, because temporary workers are in a much more precarious position than permanent residents, making the program rife with employer abuse. Many temporary workers have reported problems with receiving pay, poor working and living conditions and being forced to pay high and illegal fees to brokers to find employment. Only a tiny fraction

of temporary workers are given the opportunity to become Canadian citizens, creating what the AFL calls a "disposable workforce."

In addition to the rapid growth in the program, the types of workers the TFWP now brings to Canada has also shifted in recent years, moving from skilled professional and technical occupations to lower-skilled classifications in the retail, service and manufacturing sectors, which require little or no training.

In Alberta, just 40 per cent of temporary workers now fall into one of three skilled classifications, down from 50 per cent in 2003. The fastest growing classification of workers, NOCD, which requires no training or education level, now accounts for 17 per cent of all temporary workers in the province, up from just 1.6 per cent in 2003.

This change, says Byl, is especially significant given the province's recent economic downturn. While temporary foreign workers in industries such as construction and the oil sector are being sent home, workers in low-skilled occupations are still being brought to the province, in ever-increasing numbers and for longer periods.

"Remember, most of the foreign workers are now low-skilled workers. We need those people. They're not leaving," Byl says. "In fact, when the program started in 2002 it was roughly

based on the US model: you could come here for a year but you had to leave after a year. Well, companies said 'We need people for longer than a year,' so the government said, 'OK, you can stay for two years, but then you have to leave for four months.' Well, last year the government said, 'Well, OK, we're not going to enforce that two-year program,' and in fact many of the low-skilled temporary foreign workers were able to get renewals of their work permits beyond the two years.

"So that means we now have a permanent low-skilled temporary foreign worker program, which is basically what has happened in Europe," Byl continues. "And you don't have to go very far to see the huge disadvantages and the huge social fallout that those kinds of programs have caused in Europe. And we're doing the same thing in Canada—we're doing exactly the same thing."

The report charges that despite the problems with the program, there has been a "complete lack of response" by the federal government. While it acknowledges that the Alberta government has taken some positive steps, including establishing in 2007 the Temporary Foreign Worker Advisory Office, providing funding to provincial settlement agencies to work with TFWs and allowing a small number of temporary workers—approximately 3000 in 2008—the chance to apply to become

permanent residents through the Alberta Immigrant Nominee Program, the report calls the moves "too limited, restricted or under-resourced."

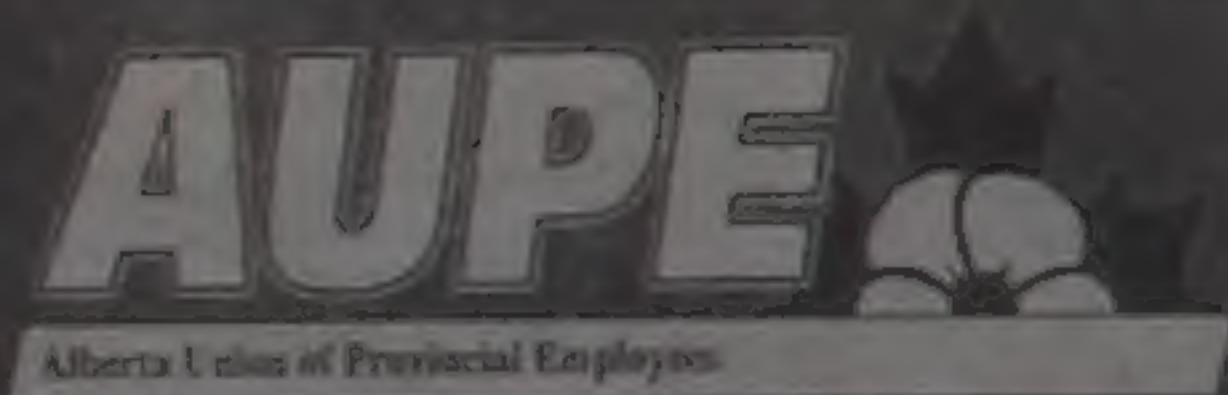
The report makes a series of 21 recommendations to address the problems with the Temporary Foreign Workers Program, but AFL President Gil McGowan says that ultimately the whole program needs to be reconsidered.

"First and most importantly, what we're calling for in the report and unequivocally what we're saying in this report is that the Temporary Foreign Worker Program as currently constituted has to be wound down and eliminated," McGowan says. "At the same time, and in recognition of the fact that the thousands of temporary foreign workers who have been brought into the country under this flawed program are in the country, have come to the country with good faith, and the vast majority have come to this country believing and hoping that they could one day become permanent residents and eventually citizens, we think because it is the program and our government that have failed and misled them that those who are currently in the country as temporary foreign workers should be given the right to stay." ▽

Entrenching Exploitation is available on the Alberta Federation of Labour website at www.afl.org.

With well over 63,000 members, AUPE is Alberta's Largest Union.

AUPE represents more than 7,500 support staff members at 14 Alberta post-secondary institutions and 3 school districts.



PUBLIC EDUCATION

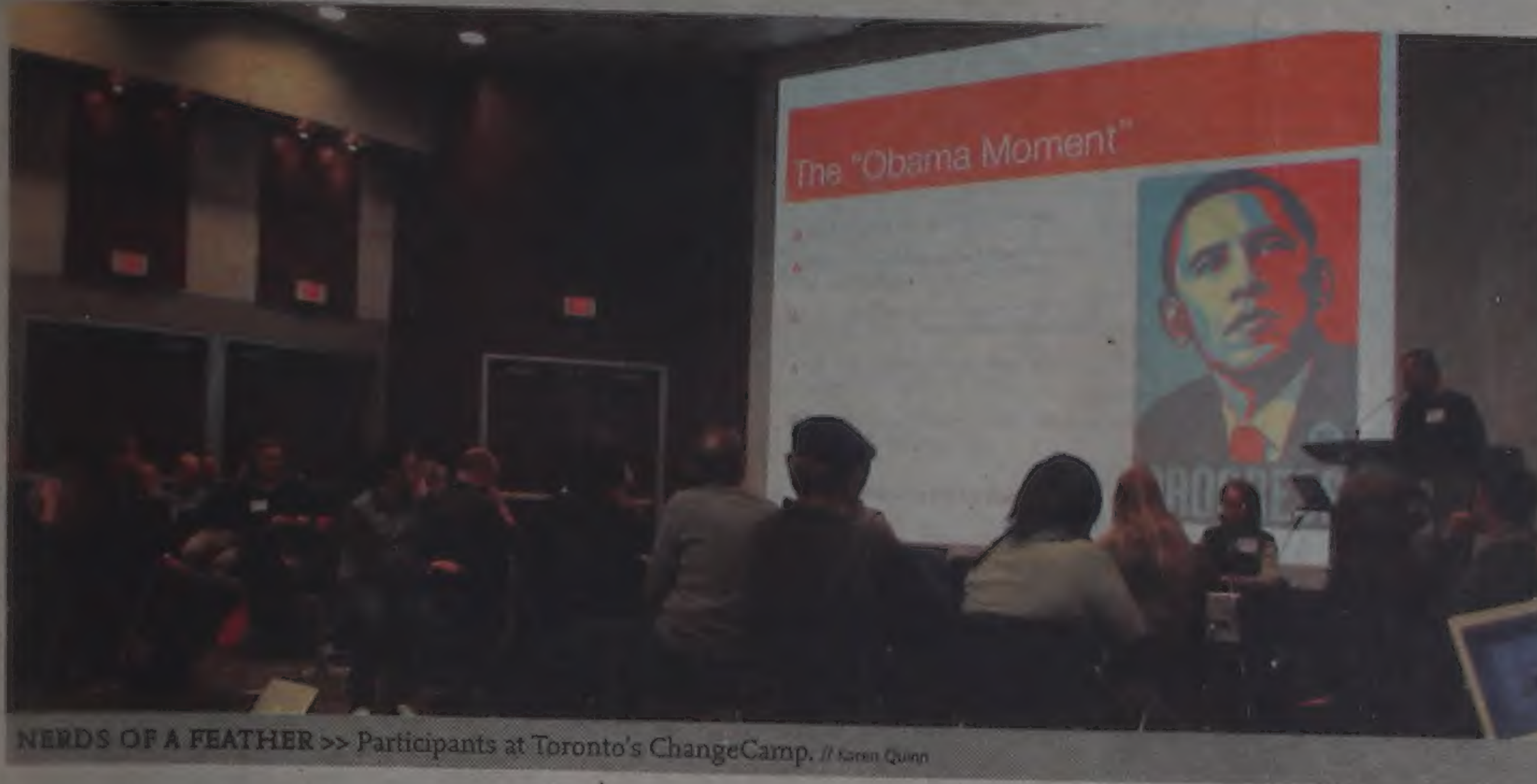
Representing support employees in public education in Alberta

www.aupe.org

1-800-232-7284

The promise of social media

New forms of online interaction are beginning to impact how we relate in the offline world



NERDS OF A FEATHER >> Participants at Toronto's ChangeCamp. // Karen Quinn

Social media tools like Facebook and Twitter are all the rage these days. We often hear about social media's incredible potential or, conversely, its lack of relevance compared to traditional media.

But what exactly is "social media"?

Social media is a term used to describe the web-based tools, applications, spaces and practices that people use to interact with each other and share information online. For example, social networks like Facebook, Twitter, and MySpace provide online tools that can be used for sharing media and engaging in online conversations, while also providing users with online personal space that forms a repository of shared content and social interactions.

Social media is highly participatory, unlike most traditional (offline) media. With traditional media like television, audience members are passive participants, consuming content that is produced by others. In stark contrast, online social media represents something of a return to a pre-print oral culture—more of an ongoing dialogue than a form of production and consumption—in the form of commentary, anecdotes and shared stories (in audio, video and text forms). Through social media, the means of communicating and producing social meaning, narratives and values have been returned to what citizen media commentator Dan Gillmor calls "the people formerly known as the audience."

Canada has a remarkably vibrant social media community. According to cyber-lawyer Michael Geist, we have the second highest per capita usage of Facebook in the world. Our cities are also stacked with

revered social media innovators and well-followed media and technology commentators, many of whom reach thousands or more people with the stroke of a key.

Most importantly, the use of social media enables the large portion of society that has access to its tools to connect with endless numbers of people, and in real time. Social media facilitates the mobilization of people who are able to unite under common fronts via their cellphone or computer. The remarkable movement for fair copyright legislation in Canada—the result of an uprising of concerned Internet users—is testament to its power. The 1.5 million American citizens who lobbied politicians in 2007 to demand an open Internet is another example of how these tools can be used to mobilize for social change.

Social media use is also enabling a plethora of offline meet-ups, collaborations and events. Many of these face-to-face or "real world" activities are in part inspired by and infused with the collaborative practices and values associated with social media. "Unconferences" for instance, are a new form of radically democratic conferences inspired by open-source software development processes.

Many conferences revolving around technology or media issues are now set up as "unconferences," where participants direct the conference through a combination of online chat/wiki technologies and face-to-face interactions. For example, "BarCamp" is a series of technology-focused unconferences formatted as an "ad-hoc gathering born from the desire for people to share

and learn in an open environment."

These unconferences share an element of online social media practices, such as distributed decision making, and apply it to offline activities. BarCamp co-founder Ryan King "figured there was much more expertise in the audience than there possibly could be onstage." New media commentator Kate Milberry notes, "If users actualize values of cooperation, collaboration, volunteerism, sharing and trust in their social interactions online, this surely has implications for social engagement offline."

Social media comprise an important toolkit for social change, with huge potential for reinvigorating local communities and opening up government. In just one example, a new set of autonomous local conferences called ChangeCamp are underway this year, in which citizens and government workers gather to address the question: "How do we re-imagine government and citizenship in the age of participation?"

There are valid concerns about Internet usage, the digital divide and the social surveillance undertaken by the owners of commercial social media platforms, but with current economic, political and ecological challenges in mind, the social experiments enabled by social media are more than necessary, and potentially critical to finding our way through these challenges. ▽

Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of Censored 2008 and Battleground: The Media. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabble.ca, Vancouver Observer and Vue Weekly.

MEDIA LINKS

steve@democraticmedia.ca

Steve Anderson



University of Lethbridge
Edmonton Campus



Earn a Living While You Earn a Degree

Now, you can work toward your Management degree and keep your day job too!

Through evening and weekend programs at our Edmonton and Calgary campuses, you can earn a recognized Bachelor of Management degree even as you hold a full-time job...an opportunity that makes the U of L an attractive choice.

- Study full-time or part-time
- Starting in fall 2009, you can complete the full 4-year BMgt degree in Edmonton or Calgary
- If you have a business diploma, you can complete your BMgt in as little as 2 years
- If you have a non-business diploma, contact us to customize your degree
- Choose from the majors employers demand: Accounting, Finance, Human Resource Management, Marketing, General Management, International Management
- Enrich your future prospects with our international, work/study abroad, and co-op programs
- Learn from industry leaders and PhD-qualified specialists

EDMONTON CAMPUS 780.424.0425

EARNandLEARN.ca

MANAGEMENT DEGREES WHILE YOU WORK

**CELEBRATION
FOR THE
SENSES**

**鉄板
JAPANESE
VILLAGE
TEPPAN-DINING**



Check out
Iron Board
Lounge's
Daily Special!

OPEN DAILY FOR DINNER AND LUNCH!

This is a
**legendary
Teppan Grill**

780.422.6083
10238 104St

PREFERRED

Here's your opportunity
to save lives.

Edmonton Donor Clinic

8249 - 114 Street

Monday - Friday
9:00 am - 1:00 pm
3:30 pm - 7:30 pm

Saturday
8:30 am - 2:30 pm

Book your life
saving appointment
today!

Call 1888 2 DONATE
For more information or to book an appointment,
please call us.

Canadian Blood Services
300 St. John St. W.

Share your quality

ALT HEALTH >> HIPPOCRATES' SHADOW

Costs and benefits

I've just spent a few days doing some critical thinking about my approach to matters of health. Have I become contrary just for the sake of it? Superficial in my logic, careless with my sources of information? And then, a most pleasant surprise in Dr. David H. Newman's *Hippocrates' Shadow*, thanks to my library-loving husband.

Dr. Newman, an emergency room physician who runs a clinical research program and teaches at Columbia University, is both hopeful and refreshingly honest about the state of affairs in modern medicine, and he confirmed my frequent assertions that we are, in practice, always a few steps, and sometimes many years, behind what the science has informed us with.

In sharing the secrets of what he calls the House of Medicine, he brings us

face to face with the fact that while we have life-saving interventions for many kinds of emergencies, many of our long-accepted diagnostic tests, treatment protocols and preventative screenings desperately need reevaluation. On his list are mammograms.

Citing the \$4 billion spent annually on mammography, a high risk of false-positive mammograms, one in five biopsies done as a result of a false-positive test and the billions of dollars spent each year on unnecessary biopsies of healthy breasts, he broaches the cost/risk/benefit equation. Given the costs and risks, there's surely major benefit?

Not so, he says, citing a review of the literature by the highly reputable Cochrane Collaboration that found, overall, routine screening mammograms to offer zero benefit—women survived at

the same rate whether they'd had them or not.

How have the facts about mammograms been obscured? "We have long ignored an essential fact about professional medical societies like the AMA: they are advocacy groups," Newman argues. "And yet it is difficult to point fingers. What else is a radiologist to do when a woman is referred for a routine mammogram? And what else is a surgeon to do when a mammogram indicates a potentially cancerous area in a woman's breast?"

Also on Dr. Newman's list and of particular interest to me is our love affair with antibiotics. Likening our approach to a game of Russian Roulette, he cites a startling rate of life-threatening allergic reactions to the common antibiotic amoxicillin—an estimated one out of every 410 times it is administered. Then, estimating that 90 per cent of antibiotic prescriptions for sore throats in the US are unnecessary, he calculates an associated 24,000 life-threatening allergic reactions each year from antibiotics he

says were unnecessary in the first place.

An easy-to-read chart laying out, by treatment, the number of people we need to treat for one person to benefit is illuminating. According to his calculations, we need to treat 2000 women with hormone replacement therapy (HRT) to prevent a single fracture or cancer diagnosis—the other 1999 receive no benefit, and one person out of every 667 treated will actually suffer a heart attack or breast cancer as a result of the treatment.

Why the pervasive use of largely ineffective therapies? No medical student has time to scrutinize everything taught, and in most cases physicians don't know the evidence that contradicts their practice. But "in other cases physicians are well aware of the evidence but obstinately refuse to reexamine their practice and themselves."

Time pressures, the desire to avoid negligence, advertising-induced patient demand—doctors, patients and industry, in other words—have all played a role in the current state of affairs.

The only role we can do anything about is, of course, our own. We—the patient, the consumer—want miracles. But it is still, according to Newman, the responsibility of doctors to heed Hippocrates' caution and avoid pretense of infallibility. "That doctors often don't have the answers they and their patients seek is a medical secret, the symptom of a quiet and pervasive deception."

Newman's hope is that physicians will read his book; I hope everyone will. His honest look at the profession he clearly loves is hopeful, sobering and essential. **V**

WELL, WELL
WELL

health@vuwweekly.com

Connie
Howard

May Week the labour arts festival

2009



Events

Workers Art Show and Global Gallery

April 26—May 2

Open from 2:00 - 7:00 daily

The Mennonite Center for Newcomers
Wentworth Building, 10207—97 Street

May Day March & Community Drum Circle

May 1

5:00 Assembly

March begins at 6:00

Begins at Eastwood Community Park 11803—86 Street
Ends at Alberta Ave Community League 9210-118 Ave

Movie Night

May 2 at 7:00

"Bread and Roses"

A film about immigrant workers
and union rights.

The Ukrainian Hall
11018—97 Street

Day of Mourning

April 28th at 6:30

Presented by The Edmonton and
District Labour Council

Enterprise Square 10230—Jasper Ave

Utah Phillips Tribute

May 1—Begins after the May Day March

The Carrot Café 9351—118 Ave

Featuring: Guy Smith, Notre Dame de Bananes,
Tara Concorde with Lex McKie & Tommie Gallie

GWG: Piece by Piece

May 7

Featuring Maria Dunn with
Shannon Johnson and Sharmila Mathur

The Ukrainian Hall 11018—97 Street

Doors: 7:00 Show starts: 7:30

Tickets: \$10.00

One Big Union for ALL Workers

April 29th at 7:00pm

Ukrainian hall 11018—97 Street

Panel Discussion on organizing workers' in the Sex
Industry. Featuring Maxine Doogan founder and
president of the Erotic Services Providers

Union (ESPU) in San Francisco.

This event is free and childcare, snacks, and refreshments
will be provided at no cost.

Labour Cabaret

May 2

The Ukrainian Hall 11018—97 Street

Doors: 6:00 Show starts: 7:00

Tickets: \$10.00

Performing: The Low Flying Planes, The People's Poets
and Aroot's Bazaar

Food will be served and drinks will be
available for purchase.

TOP 10 RINGTONES

1 Flo Rida
Right Round (Featuring Ke\$ha)

2 Soulja Boy Tell 'Em
Kiss Me Thru The Phone

3 T.I.
Dead And Gone (Feat. Justin Timberlake)

4 Eminem
We Made You

5 The Black Eyed Peas
Boom Boom Pow

6 Kerl Hilson
Turnin Me On (Feat. Lil Wayne)

7 Miley Cyrus
The Climb

8 Lady GaGa
Poker Face

9 Jamie Foxx
Blame It (Feat. T-Pain)

10 Eminem
Crack A Bottle (Feat. Dr. Dre and 50 Cent)

**first
DIBS**
EXCLUSIVE RINGTONES
TEXT "DIBS" TO 4321 & HAVE 1ST DIBS
DELIVERED RIGHT TO YOUR
VIRGIN MOBILE PHONE!

THIS WEEK'S
FEATURE
ARTIST: **FLO RIDA**

Lieberman the truth-teller

Outspoken new foreign minister means Israeli foreign policy will be very different



THE MAN'S BOSS >> Avigdor Lieberman says, "America accepts all our decisions."

The great virtue of a maverick like Israeli foreign minister Avigdor Lieberman is that there is none of the usual pussy-footing around. He says exactly what he thinks. In a recent interview with the Russian newspaper *Moskovskiy Komsomolets*, he said three quite interesting things.

Lieberman's first remark swept aside several months of public fretting in Israel about whether President

Barack Obama would try to push the country's new right-wing government into concessions to the Palestinians on settlements and sovereignty that it does not want to make. The Obama administration will only put forth new peace initiatives if Israel wants it to, said Lieberman: "Believe me, America accepts all our decisions."

This has certainly been true of all US ad-

ministrations for the past 40 years, with the minor exception of the first president Bush's administration in 1991 – '92, but why is Lieberman so confident that it also applies to the Obama administration?

Lieberman clearly believes that the new US president has accepted that there will be no progress towards a "two-state solution" under Prime Minister Benjamin Netanyahu's government. Obama will go through the motions of seeking an Israeli-Palestinian peace, as every American president is obliged to, but he will not waste any of his valuable political capital trying to make Netanyahu go where he does not want to go.

The second thing Lieberman said was more surprising, for he has spent the past few years talking up Iran and its alleged nuclear weapons programme as the greatest threat to Israel's security. Indeed, in December 2006 he called Iranian nuclear proliferation "the biggest threat facing the Jewish people since the Second World War."

Now, suddenly, he has relegated Iran to second place, instead promoting "Afpak"—Afghanistan and Pakistan—to first place. "Pakistan is nuclear and unstable, and Afghanistan is faced with a potential Taliban takeover," he told Alexander Rosensaft, the Israeli correspondent of *Moskovskiy Komsomolets*, "and the combination form a contiguous area of radicalism ruled in the spirit of bin Laden."

"I do not think this makes anyone in

China, Russia or the US happy," Lieberman continued. "These countries [Pakistan and Afghanistan] are a threat not only to Israel, but to the global order as a whole."

This is hogwash, because neither Pakistan nor Afghanistan is currently "ruled in the spirit of bin Laden." Afghanistan is governed by President Hamid Karzai, chosen for the job by the United States after the 2001 invasion (although much of the Pashtun-populated south and southeast is controlled by the Taliban-led insurgency). Pakistan has a democratically elected civilian government (although the war in Afghanistan has radicalized the Pashtun-majority regions of Pakistan as well, and Pakistan's government is making highly controversial concessions to the "Pakistani Taliban.")

But it is interesting hogwash, because the Taliban could win power in Afghanistan, and nobody knows what line the military will adopt when they take back power in Pakistan. It is imaginable that "Afpak" could pose that kind of threat to Israel at some point in the future, although nobody can say how likely it is.

It is doubly interesting because it tells us what Israeli strategists are thinking. Why has Avigdor Lieberman just changed his position on the most important strategic threat to Israel? Because he has just become foreign minister, and had all the strategic briefings that incoming foreign ministers get. So now he knows what the

general staff and the professional diplomats really think.

In that case, why does Israeli diplomacy and propaganda put all the public emphasis on Iran? Because there is no need to convince the United States of the need for military action in Afghanistan, where it is already fully committed, nor of the dangers that a collapse of the current political order in Pakistan would unleash. Whereas Obama's administration is not committed to military action against Iran, nor are US intelligence agencies even convinced that Iran is working on nuclear weapons now. So that's where the pressure needs to be applied.

That is the real thinking of the Israeli military and foreign policy establishment, and it means that Lieberman should still be touting the Iranian threat in public. But he is an unsavvy sort of guy, so he just gives us the briefing verbatim. And then he says that this means Russia must be brought back into the picture.

"Russia has a special influence in the Muslim world, and I consider it a strategic partner that should play a special role in the Middle East," Lieberman said. "I have argued for some time that Israel has insufficient appreciation for the 'Kremlin factor.' I intend to mend this gap."

It's not clear whether this reflects official thinking in Israel, or just Lieberman's own dependence on the votes of Russian-speaking immigrants to Israel. But it is safe to say that Israeli foreign policy is going to be very different under the new government.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

Koodo-mendous

from \$0 with no fixed-term contract with the one and only Tab

Get a phone for as little as \$0!

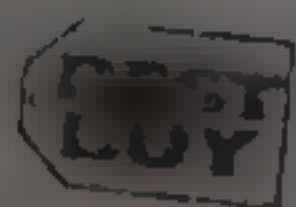
Pick any Koodo mobile phone

Put \$150 of the retail price on your Koodo Tab

Pay off your Tab by using your phone

Koodo mobile

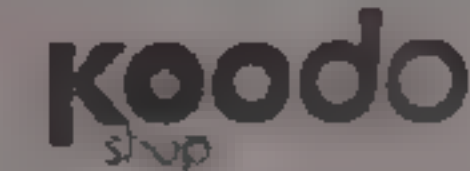
Good call



FUTURE SHOP



Walmart



Edmonton City Centre
Kingsway Garden Mall
Londonberry Mall
West Edmonton Mall

(1) Subject to approved credit

Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Seniors get shafted again

Universality still a concern despite changes to seniors' drug coverage

NOEL SOMERVILLE
// PHARMACEUTICALS

Alberta Health Minister Ron Liepert on April 23 finally announced revisions to the seniors' component of the problematic Alberta Pharmaceutical Strategy, a document he has staunchly defended in the face of mounting outrage from seniors and complaints from both opposition parties and from within his own caucus.

Without acknowledging its profound flaws, Minister Liepert has now admitted that his original plan would hurt many seniors and did not reflect the reality of current economic conditions.

However, the minister is not reverting to the current universal plan, under which seniors pay 30 per cent of prescription costs to a maximum of \$25 per prescription. Instead, he intends to replace the existing Blue Cross for Seniors plan on July 1, 2010, and is forging ahead with a new plan that will offload \$20 million of government costs onto the backs of Alberta's senior citizens.

His "new" plan drops the idea of an income-based deductible, one of the most galling features of his original proposal, and replaces it with an in-

come-based scale of copayments and premiums. Most seniors will now be responsible for a copayment of 20 per cent of a prescription's cost up to \$15 per drug, along with premiums based on how much they earn.

Individual seniors earning \$12 000 and couples earning \$24 000 or less will pay no premiums or copayments.

Individuals earning between \$24 001 and \$36 000, however, will face annual premiums of \$381, rising to \$571.44 if they earn between \$36 001 and \$48 000, and \$762 for incomes over \$48 000. Couples whose combined income is between \$48 001 and \$72 000 will be required to pay \$708 annually, rising to \$1062 when their income hits \$72 001 and \$1416 for combined incomes over \$96 000. Note that at the transition points, a \$1 difference in income can mean hundreds of dollars more in premiums.

The three levels of premium are 50 per cent, 75 per cent and 100 per cent, respectively, of the rates the government has set for the Blue Cross non-group plan, effective July 1, 2010. These rates were tripled over two years in the Alberta Pharmaceutical Strategy to ensure private insurance corporations would have no trouble competing. Current Blue Cross premiums for individuals of \$246

will rise to \$762 in 2010, and premiums for couples are being increased to \$1416 from the current \$492.

Clearly, the big winner here is the insurance industry, not seniors. Once again, the government's approach is essentially one of privatization, at the expense of our public health system and the province's more vulnerable groups.

While the provision of free prescription drugs to low-income seniors is a smart move, many middle-income seniors are going to find these premium rates unaffordable. The cost of living for seniors has escalated dramatically over the past 10 years, with market value assessment taxes tripling or quadrupling and with deregulated electricity rates and continuing care rates skyrocketing.

Even the lowest premium rate is about 50 per cent higher than the same coverage currently costs, and that ignores the cost of the copayment and the numerous non-prescription and uncovered medications that seniors often also require. The middle premium rate for drugs alone is approximately equal to the Alberta Health Care premium rate that was discontinued for all Albertans at the beginning of 2009 and was eliminated for Alberta's seniors years before that. In other words, what the Alberta government has

given with one hand, it has taken away with the other.

Healthy Albertans of modest income, including seniors, will tend to opt out of this optional plan because the premium rates are well in excess of the actual cost of the drugs they require. In doing so, however, they will be gambling that they are not going to be hit by a chronic condition, because opting back in involves a three-month waiting period before coverage begins. A proper pharmacare plan should not be an invitation to gamble.

Prescription drugs are part of preventative medicine, and putting financial barriers in the way of people obtaining the medications they require is shortsighted, as they end up seriously ill in the emergency room and frequently have to be admitted to hospital where, under the terms of the Canada Health Act, the medicine they require is available for free. Such treatment in acute care hospitals will cost far more than any money saved by altering the current drug plans.

Minister Liepert is mistaken if he thinks his new plan will diffuse the anger of seniors. Middle-income seniors do not begrudge free prescription drugs for their low-income peers, but they do feel this plan betrays those who have carefully planned and saved for their retirement, confident that the current, long-standing seniors plan would be available for them. Mr. Liepert's view, however, is that seniors "should not have a sense of entitlement simply because they turn 65."

Seniors, like all Albertans, have expectations of a predictable level of public services because they are citizens who have paid taxes all their working lives and continue to do so in their retirement. If the government has a revenue problem, it should address its shortfall through a progressive income tax system, not through the health care system. And make no mistake, this province can afford it, despite the sky-is-falling rhetoric of the health minister. Alberta has been spending about five per cent of GDP on public health care—about half the average expenditure of other provinces and a third of what the American government pays without a universal plan.

Universality is a key principle of health care coverage. What the government doesn't seem to understand is that seniors don't want to be divided into income categories. During our working lives and even in retirement, we have purchased supplementary health care insurance with a fixed rate of coverage, a fixed deductible and a fixed premium; income doesn't enter into it. MLAs, of all people, should understand that; they all enjoy a generous, subsidized, supplementary health care plan that covers a lot more than prescription drugs, and they all pay the same flat rate, regardless of income. And that subsidized plan continues for five years after they leave the legislature, or until they turn 70. Now that's what I call a sense of entitlement. ▽

Noel Somerville is the chair of Public Interest Alberta's seniors task force.

A GROWING REVOLUTION

<< CONTINUED FROM PAGE 7

"It is very important in Cuba to produce knowledge," explained Fernando Funes. "Cuba has good land and good knowledge, and now we have the research to back up the science of sustainability. Agroecology [organic agriculture] has 108 000 professionals in Cuba."

It's an incredible number of trained agriculturalists for a country with a population of just over 11 million people.

The transformation that emerged of necessity from the Special Period, explained Vilda Perez, who works with the Proyecto Comunitario Preservación de Alimentos (Community Project for the Preservation of Food), has also shifted the type of food Cubans eat for the better.

"In 1993 the average Cuban ate seven grams of vegetables per day," she says. "Today the average Cuban eats 800 grams of vegetables per day—mainly the result of urban agriculture."

This cultural shift in the diet of Cubans is also the result of investment by the government in a widespread media and public education campaign. Everywhere we travelled in Cuba we passed billboards with slogans promoting sustainability, rather than consumption: "Protecting the environment is protecting our future," "Together we can create a better environment for the future" and "The audacity of the first world is that they are using their food crops for fuel."

The result of years of media, education and active promotion and support is that agriculture and environmentalism have become an integral part of the very pulse of Cuban life, tied to the goals of the revolution. According to Miguel A. Salcines,

the president and founder of Vivero Organopónico Alamar, an organic urban agriculture cooperative in Havana that employs 173 people, "Our organization is built on four principles: dignity, a good place to eat, positive working conditions and possibilities to advance."

When I asked Miguel about the hardships Cubans experienced during the Special Period he responded with an answer that brought me back to the original purpose of my journey.

"I don't regret the blockade, as we are living now what the rest of the world will experience in the future," he said.

More people here in Edmonton are starting to notice and get involved in how we practice agriculture and feed ourselves. Organizations are sprouting up to give people the opportunity to gain the skills and create the networks necessary to create a sustainable, local agricultural system in the future: Growing Food Security Alberta, the Community Gardening Network of Edmonton and Area, CityFarm Edmonton, Healthy Alberta Communities, Food Secure Canada and Just Food Edmonton.

Edmontonians are starting to get involved in the direction of our food system. In the words for Fernando Funes, here in Alberta we also have plenty of "good land," all we are lacking is "good knowledge"—and a good portion of that can be gleaned from the Cuban agricultural experience. ▽

Sylvia Gibson is the community coordinator of Just Food Edmonton, formerly known as the Edmonton Food Security Network, which has just launched its website at foodforalliedmonton.org.

live! Londonderry Mall

THOMAS & FRIENDS

HERO RAILS

Appearing at Londonderry Mall May 8-10
Visit www.londonderrymall.com for show times.
137th Avenue & 66th Street

VISIT FOR TOUR DATES AND SHOW TIMES

High on the hoser hilarity scale

I usually get three things when I come back to visit Edmonton: video game time, a wicked bad cold and drunk. I usually get all three at the same time, as a dude-packed gaming 'couch is an ideal transmission vector for both microbes and liquor. Things were a little different this time out. Oh, I still got drunk, and still caught a cold, but the couch barely entered into it. I got my game kicks portable-style, with the party potential of my DSi.

Yeah, a couple weeks ago I gave the latest iteration of Nintendo's handheld the once-over in this space, but that was the clinical analysis of a man alone and fiddlin'; this was a field test, and I was happy to have it along for the weekend ride, not so much as a downtime-abridging portable games machine but as an adjunct to socializing, a toy, a conversation piece, even. I loved watching it work its magic in the hands of my friends.

As you might imagine, the first interest was in the thing's camera function and its associated bag of tricks. Interestingly, the DSi camera's "distortion" tool, in which the touchscreen is used to apply gooey funhouse warps and stretches to photos—on Easter weekend my nephews were all over it, using the stylus to stretch their tweenage biceps into super-heroic pipes—was more or less ignored by my Edmonton friends in favour of the "merge" function, in which two faces are blended into one. It's not a particularly advanced bit of tech, underperforming even '80s-grade morphing technology, and it takes a lot of trial-and-error to get satisfying results, but when those results come they are very satisfying. One shot in particular, a bearded-and-dreadlocked buddy combined with a tiny little wisp of a girl, was an object of fascination, to the point where it was passed around the

bar later: "Isn't that fucking creepy?" You know how they say you shouldn't look at a mirror when you're on acid? Don't "merge" when you've been smoking grass; you may see more than you'd like.

The DSi's video toys temporarily exhausted, we moved on to audio aspects. At first, this was kind of, whatever, the entertainment value of recording "Hey, fuck you buddy!" then slowing it down and filtering it into three-voice harmony is quickly exhausted. But then things got all digital and post-postmodern. See if you can follow this: a friend's wife's cellphone accidentally pocket-dialled the house where we were drinking, and we had a few chuckles passing the phone around, listening to their domestic interactions. Then we put the call on speakerphone and started seeing if we could get their attention, screaming and setting up water-whistle cascades of feedback. No luck; our oblivious buddy had picked up his guitar and was treating us to an impromptu con-

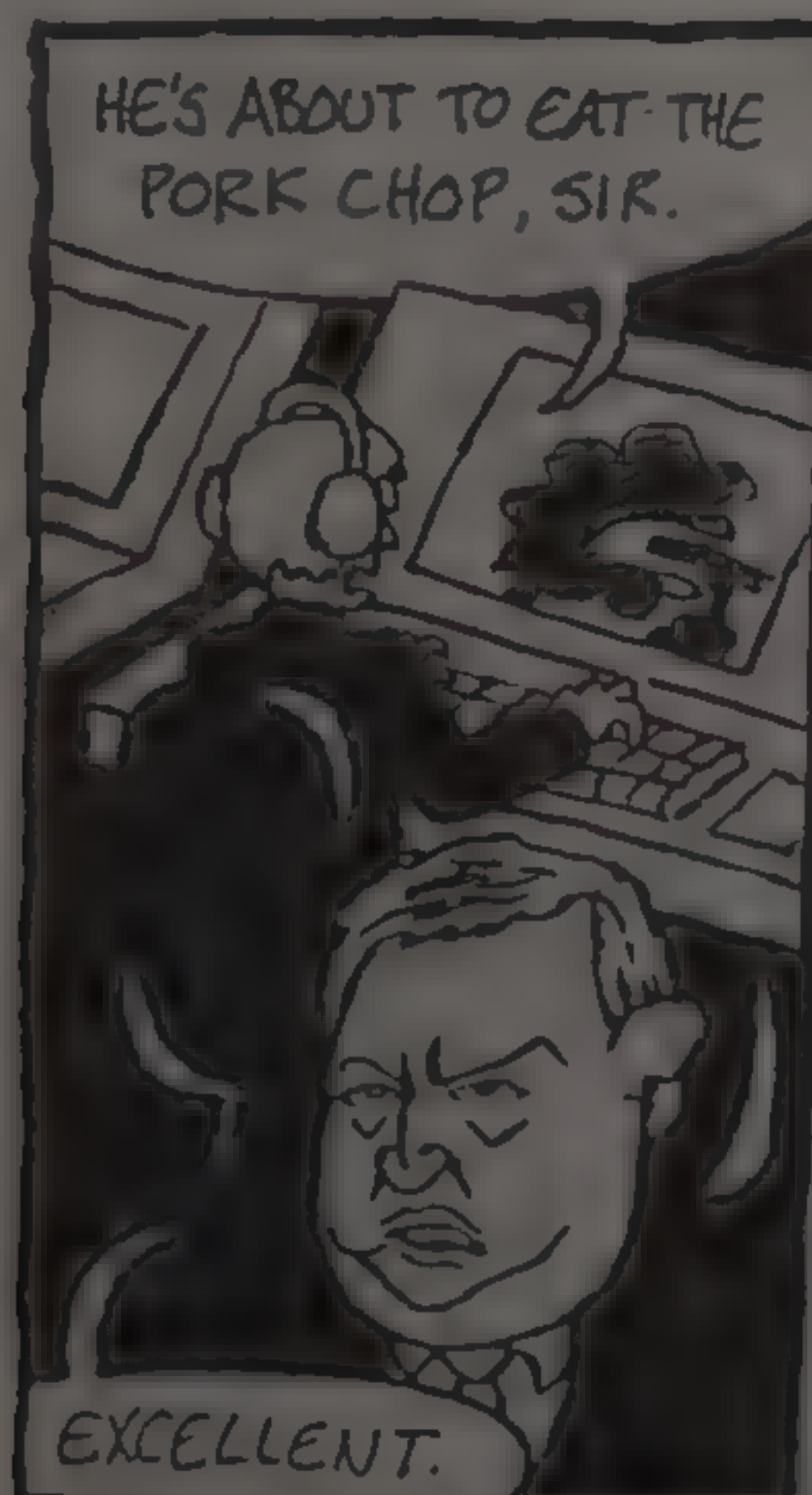
cert of impossible intimacy. So another friend takes my cellphone and phones guitar-man's landline, and now we're getting both sides of a conversation, one side live and one side transmitted via the cell network through a speakerphone to a roomful of laughing hosers. This is where the DSi comes in: that recorded-earlier, Satan-voiced sample of "Hey, fuck you buddy," placed beside the phone and set to loop repeatedly, became the punchline to the whole gag. I guess you maybe had to be there, but trust me: score two for the DSi on the hoser hilarity scale.

And so it continued. Did you know that with just a little bit of tweaking—bump the pitch a few notches, speed it up a touch—Gram Parsons' sloooow classic "She" becomes a peppy Dolly Parton single? Neither did we, until the DSi's sound-twisting software proved it so. Seriously, a vocal dead-ringer for Dolly, and it really swings; I can't listen to the original any more without getting frustrated and impatient. You've got to be careful if you try this at home, though; there's a fine line—an incredibly fine line,

probably less than one touchscreen pixel wide—between Dolly Parton and the Chipmunks. Finding that line was a joy, as was jamming along with shoulder-button handclaps afterward.

That kind of playfulness is encoded straight into the DSi DNA; people seem ready to pick it up and play around with it in a way that even an iPhone/iPod Touch doesn't encourage. Somebody else's iPhone, while you might take it in hand and fiddle with it for a bit, still has the aura of a personal—and expensive—item; you're kind of scared to mess with it, even if you're explicitly invited to do so. The DSi, in its toyishness, is much more accessible and inviting. And when you come up against the limits of that toyishness—you want a more full-featured image editor, you crave more comprehensive looping and sampling tools—it's easy to accept those limits as limits and see what you can accomplish within their constraints. Just set a nature-nut stoner-slash-photography geek loose in Mill Creek with the DSi's "kaleidoscope" filter and you'll see what I mean. **V**

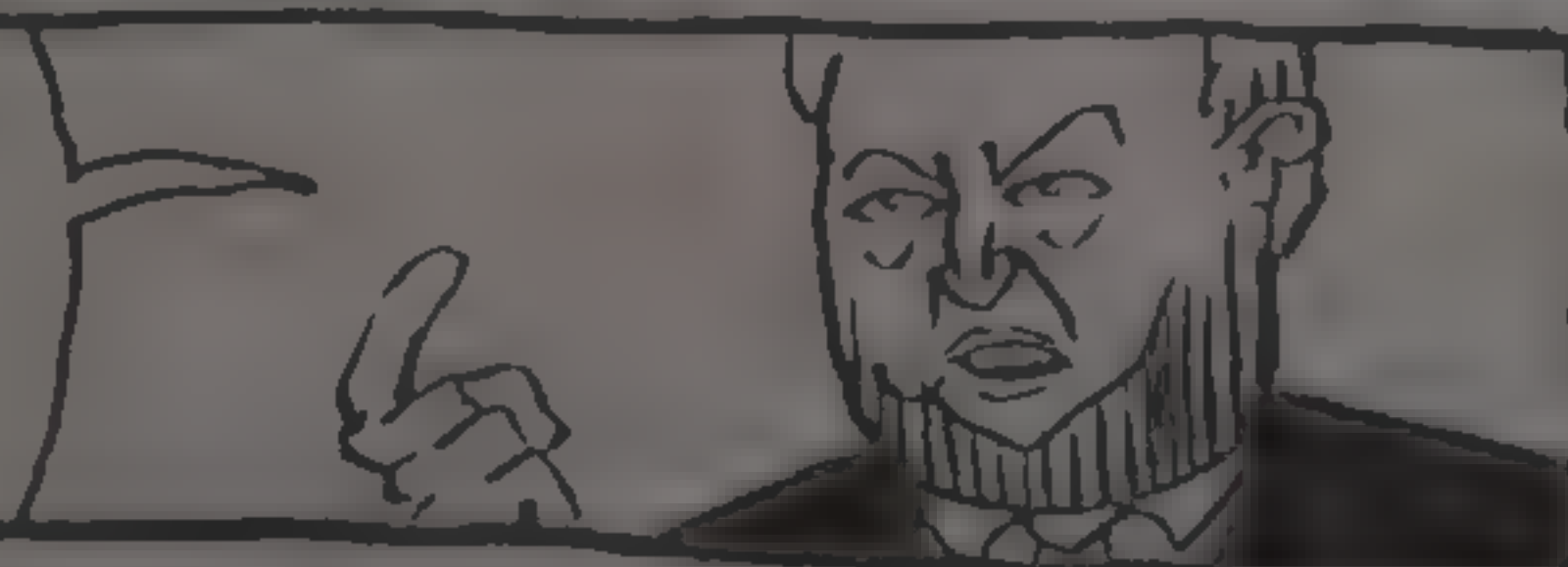
BOB THE ANGRY FLOWER



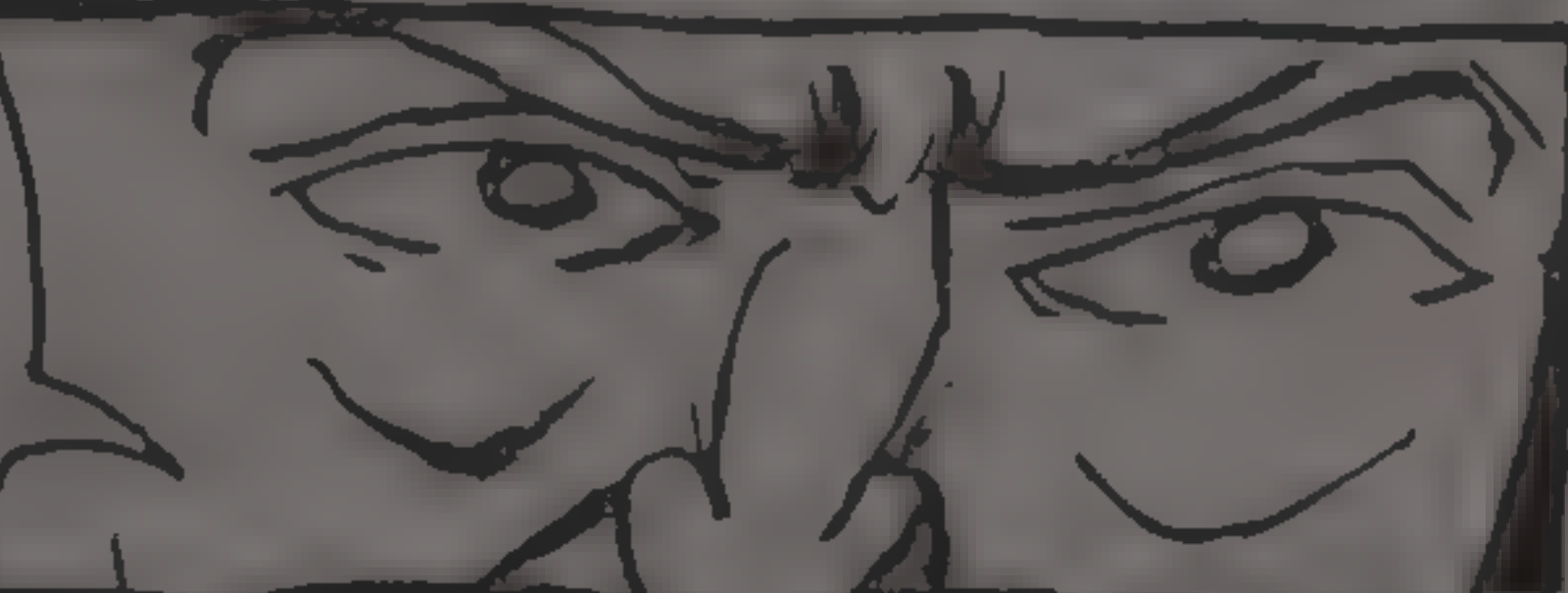
I WANT HOURLY AND BI-HOURLY REPORTS ON THE STATUS OF THAT PORK CHOP.



I WANT TO KNOW THE SECOND IT HITS HIS COLON.



WE GET ONE SHOT AT THIS, PEOPLE.



HANDMADE MAFIA

Support fresh & hip designers from right here in Edmonton at two great locations.

ORANGE HALL
10335 - 84 Ave.

(next to the farmer's market)

and

SAVOY

10401 - Whyte Ave.

(next to Army & Navy)

Saturday, May 2nd - 10am to 4pm

Admission - FREE

Thanks to our sponsors!



VUEWEEKLY presents

HOT Summer GUIDE

OUR BIGGEST ISSUE OF THE YEAR!
SUMMER STARTS

JUNE 11

WIN AMAZING PRIZES!

hundreds of special listings and essential previews of the
summer's hottest concerts, movies, festivals and attractions

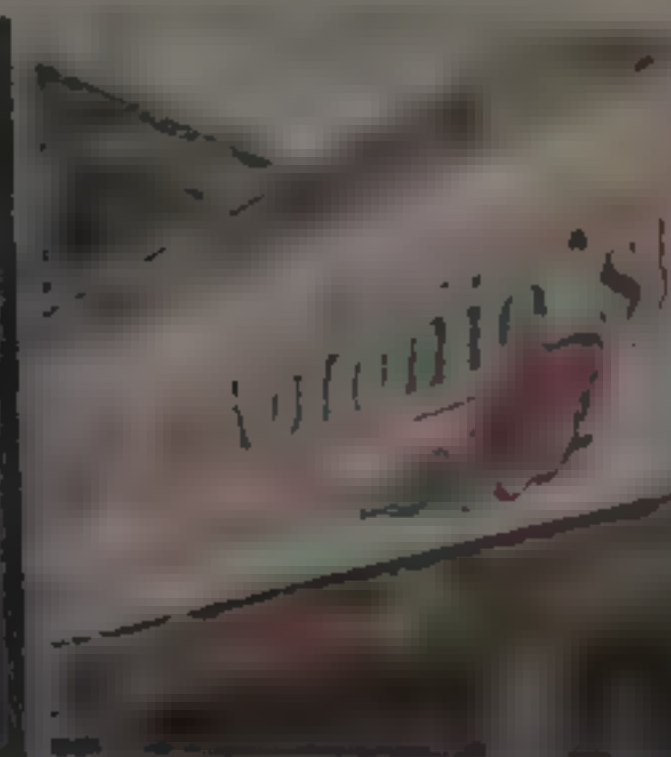


ATTENTION ADVERTISERS!

Got an event?
GET A FREE LISTING!

DISH

DISH



16

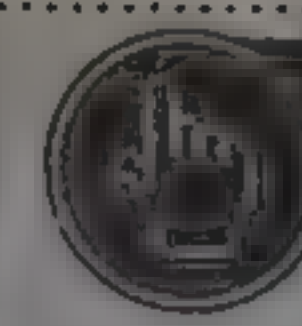
Don Antonio's

17

Indian Grill

19

Living Proof



Online at vuwweekly.com

Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

PROFILE // FLIRT CUPCAKES

Wicked good flirt

Stop teasing and dive right in to Edmonton's newest cupcake shop



IF YOU WERE HOLDING THAT MUCH SUGAR >> You'd be smiling too // Sharon Yeo

SHARON YEO

Flirt Cupcakes is a new addition to the city's cupcake scene.

Although cupcakes cannot cure the mounting anxiety people have about the economic crisis, Rick Krupa believes that they can provide a needed respite from reality. The co-owner of the new **Flirt Cupcakes** on Whyte Avenue says, "Everybody needs that little break from the stress outside these doors. Customers come in and leave with smiles on their faces."

Open since Valentine's Day, Krupa and his business partner Michelle Lemoi-

gnan have been working hard to feed the city's fervor for cupcakes. "Every day is a new milestone," shares Krupa. "On Saturdays, there's never a dull moment, and there's usually a line-up out the door."

With over 20 years of experience as an air force and commercial pilot, it seems unnatural at first glance for Krupa to have transitioned to a cupcake business. But what Krupa enjoys most about his new venture is something that was lacking in his previous career—being able to connect personally with each and every customer. "I would make a

habit of mingling with the guests and greeting them when they came into the airplane," says Krupa. "I think I have a good feel for how a person's day is going." He also grew up baking with his late grandmother, and learned to love the craft in high school. "We would make the best cinnamon rolls in the world," he reminisces.

Krupa met Lemoignan, a former fashion designer, when they both joined the same co-ed hockey team three years ago. That same year, the pair were voted captain and assistant captain, and after that, knew that they would be able to

work together. Out for drinks with the team one night this past October, someone casually asked Lemoignan how her cupcake endeavour was coming along. "This was too much of a coincidence," remembers Krupa. "I had just been to Vancouver and Calgary and saw their cupcake shops, while Michelle had been in California looking at cupcake places, stirring ideas in her head."

They met a few days later, shook on it, and aimed for a Valentine's Day opening. "We were totally new to setting up our own business and doing everything," admits Krupa. "It was a whole learning experience."

The pair initially considered the idea of adopting the Vancouver-based franchise Cupcakes, but realized it would mean ceding their conceptions and control over their business. "We both thought, 'If we're going to do this,'" tells Krupa, "we're going to do this with our ideas. We have enough skill and life experience to come up with our own vision of what we want."

Everything from the flooring to the colour scheme to the logo was discussed in detail. Then came the cupcakes themselves. "Michelle was pretty particular about what the recipes would taste like," says Krupa. "She's been making cupcakes for 10 years."

The bakery offers either a vanilla or chocolate cake base with eight different icing varieties per day. The icing recipes have slowly evolved as well, as Flirt recently began using a Madagascar bourbon vanilla for their buttercream icing, and after being introduced to a Venezuelan cocoa by Kerstin's Chocolates, integrated the richer, premium cocoa into their signature chocolate icing. New flavours are also continuously in development, with a goal of offering a special type every week (a black forest

cupcake is already in the works).

Regular patrons have already pegged their favourites, ranging from Krupa's preference, the Marie Antoinette with a cream cheese icing, to Lemoignan's pick, the strawberry-topped Wild on Whyte. Krupa says the store has received their share of compliments for their cupcakes. "A little old lady came in one day," Krupa shares, "and she just said, 'I want you to know that your vanilla cake tastes like white toast with lots of butter and honey.'"

Flirt prides itself on fresh products. "We don't sell a day old because we want our products to always taste fresh," states Krupa. "So we bake in the morning and in the afternoon."

Their attention to the small things—like serving fair trade organic coffee from local roaster St. City Roasters, to ensuring the cupcake boxes are not only gift-worthy, but recyclable—make it clear that both Krupa and Lemoignan have considered every detail.

When asked about whether or not he is worried about the current state of the economy affecting his business, Krupa couldn't be more relaxed. "My thought is that when you crave something like a cup of coffee or a dessert, he says, "the recession is not going to take that craving away. It's always going to be there. Everybody always has a few bucks in their pocket to get themselves a sweet treat."

Though Krupa doesn't know what the future will bring, he hopes that the city continues its fascination with cupcakes. That would definitely be cause for celebration—with a cupcake, of course. **V**

RICK KRUPA & MICHELLE LEMOIGNAN
FLIRT CUPCAKES
10158 - 82 AVE, 780 757 4693

UNLEASH YOUR INNER CAJUN

Ricky's

Kingsway • St. Albert • Edmonton City Centre
South Edmonton Common • Red Deer • Westlawn
Cenac • Jasper Avenue • Spruce Grove

Fabulous Dining

Capital's Restaurant: Relaxed dining, fast, air-conditioned dinner. Enjoy Canada's finest "AAA" Alberta beef and more.

Central Park Lounge: Relax on the lush end of garden atrium by our brand-new place. Enjoy a classic martini or one of our "Chocoholic Buffet".

780.426.7111 • Fax: 780.426.7112
Reservations 1.866.375.6666

NOW OPEN FOR BREAKFAST!
DAILY 9AM

PADDALUN RESTAURANT

1012 - 1013 ST
WILLOW GROVE

RESERVATIONS RECOMMENDED ON WEEKENDS

FEATURING 10 DIFFERENT EGG BENEDICTS
INCLUDING "MID EASTERN CRISIS"!
ALL INGREDIENTS ARE ORGANIC AND LOCALLY PURCHASED
INCLUDING OATMEAL AND WHOLE WHEAT PANCAKES

LOCAL HEROES SPORTS BAR

THURSDAYS
MOLSON WING NIGHT
50 CENT WINGS 3.50 MOLSON DRAFT 6-10PM
LADIES MARTINI NIGHT
1.50 MARTINI 6-12PM
KARAOKE EVERY SATURDAY

GOOD FRIENDS, GREAT FOOD AND DRINK SPECIALS TO BOOT!
LOOK FOR LOCAL HEROES IN THE ENTERTAINMENT EDITION

Port Saskatchewan
Lakeview Inn & Suites
10115-85th Ave | P: 905-723-7234

REVUE // DON ANTONIO'S MEXICAN FOODS LTD. Happy Cinco de Mayo!

Don Antonio's would be a great place to celebrate



ADOBE IN DESIGN >> Well, sort of. // Jan Hostyn

JAN HOSTYN
// JAN@VUEWEEKLY.COM

Cinco de Mayo is quickly approaching. On that day—the fifth of May—in 1862, there was a battle near the city of Puebla where a small Mexican army defeated a much larger French contingent. Even though the Mexican army eventually lost, the battle is considered a turning point in Mexico's quest for independence. Today Cinco de Mayo is essentially a celebration of Mexican heritage, kind of like a Mexican St. Patrick's Day. Call that your history lesson for today.

In honour of Cinco de Mayo, my family and I decided to celebrate (early, mind you) by going out for Mexican food. Much has been written about Mexico Lindo lately so, in the spirit of experimentation, we decided to head in a more central direction, toward 124 Street and Don Antonio's Mexican Foods Ltd.

Once we hit that ever-eclectic street that sports pawn shops right alongside trendy eateries, we had to find parking. The spot we eventually pulled into wasn't exactly what you would call convenient, but a little walk before dinner is always nice.

We were relieved when we spotted

the sandwich-board open sign in front of the plain glass restaurant front. Once we stepped into the small entranceway, separated from the rest of the restaurant by vibrantly coloured Mexican blankets, we were even more relieved that we had made a reservation. All of the tables were full, except for one with a lovely "Reserved" sign perched right in the middle of it.

Despite the reserved sign, the table still needed to be wiped down, even though there were no dirty dishes in sight. We used the few moments we had to wait to take in our sur-

CONTINUED ON PAGE 21 >>

MAKI MAKI
Japanese / Vietnamese
Restaurant & Bar

Come in & try the best Sushi in town plus traditional Vietnamese food

8109-101 STREET ■ EAT-IN & TAKE OUT
(one block off White Ave)

Britain's national food

Indian Grill aces curries, but ought to leave scones to the Brits



INDIAN GRILL >> Sign change forthcoming. // Edin Munro

EDIN MUNRO

PHOTOGRAPH BY EDIN MUNRO

It's a Saturday night a few weeks after the Indian Grill introduced a new menu, complete with a section devoted to "fusion" dishes. The restaurant's advertising tells us that it is "the first authentic Indian restaurant that offers a careful fusion of Indian and North American cuisine." As curious a culinary development that might seem, only five tables are in play on this evening. One wonders just how this could be. Across the parking lot, Pearl River, another old-timer in the ethnic food wars is jumping. Here, there's a table of Korean students, another with a couple that appears to be on a first date, and a pair of walk-ins, one of whom is a woman sporting an enormous purple purse. We're the stragglers of the bunch, a table of four that likes wine, foreign beers and Indian food with an unhealthy passion.

In a former life, the Indian Grill was the Asian Hut and then the India Grill. Today, it has gained the letter "n" as well as a separate room of decorated booths. That's the very attractive catering hall where weddings are hosted. The rest of us make do with tables on the restaurant side, a room with the ample three-section buffet—colds, hots and desserts—that seems to be the kitchen's

Virtually every table at dinner made a bee-line for the \$16.95 buffet—our table included—when, in fact, the best way to sample Indian cuisine is when it is freshly made. A case in point is the tandoori chicken sitting in an elegant warming vessel in which the legs and backs are set on a layer of sauce. In this environment, the sauce steams the chicken, which should be slightly dry and crisped on the outside and quite moist inside. What we have instead, is chicken that is a bit on the gummy side, though both flavour and seasoning are certainly there.

There are, to be sure, successes on this evening's buffet. An eggplant dish is

well constructed and provides ample flavour and stunning heat, and the shahi butter chicken is nice because it carries neither too much fat or sweetness. For the cold offerings, the evening's raita is pineapple and showcases perhaps the thickest yogurt I have ever found at any Indian restaurant. The prize-winner, however, is the beef Vindaloo, rich with coconut and tamarind ... and packing enough spice to induce a hearty sweat. The seasoning composition you can only begin to guess at, and that's the magic of garam masala, the spice base unique to each Indian chef that forms the DNA of each dish.

Our server delivers a short history of the fiery Vindaloo curry and its British derivation. "Most of the food we serve here is British," he tells us. "I mean that it's British in origin. I could talk for 10 hours about Indian food!"

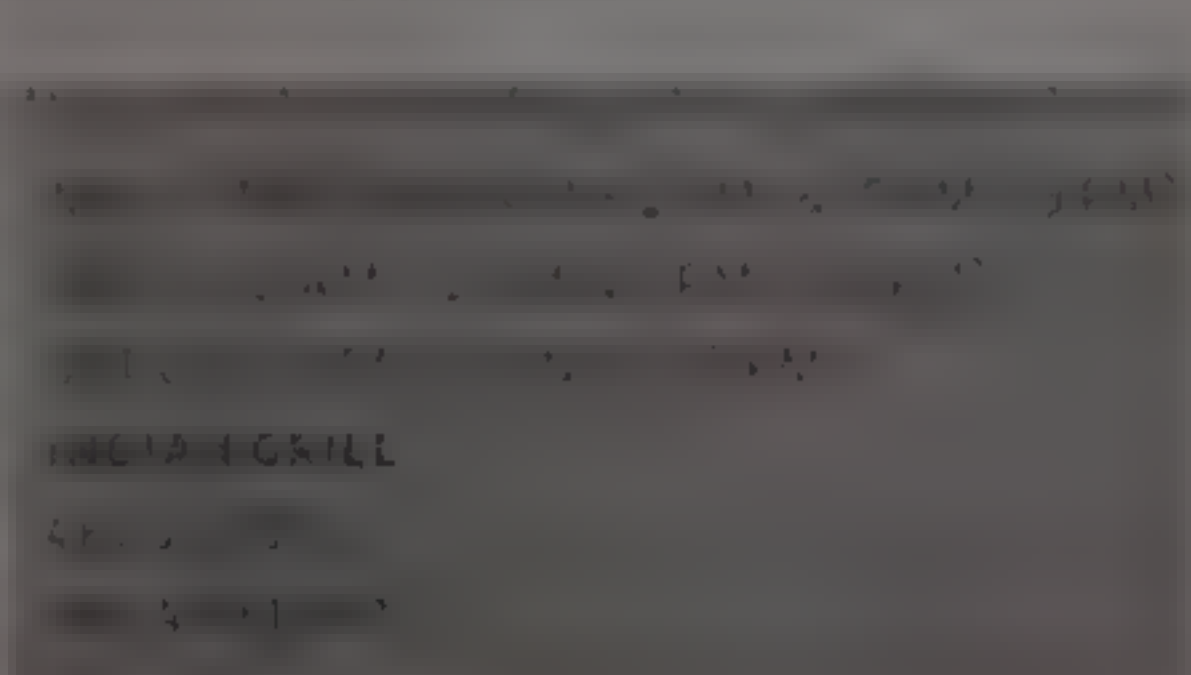
Well, there has been much talk of curry becoming Britain's national food. While there is some validity to the argument, British colonialism aside, we haven't come here for the Indian version of mushy peas.

The one fusion dish I try seems novel in name: Indian scones with tamarind chutney (\$8). Perhaps it's that British effect. The other six fusion dishes are equally intriguing in description—salmon with a pea and mint puree, celery soup with curry oil and Indian spice-marinated grilled portobello mushroom are three that grab my attention—but I opt to try just the scones. What I am served is another thing. The seven cilantro-imbedded "scones" come to the table hot, on a bed of shredded lettuce, with a mound of neon-fuschia pickled onions on the side. The only problem is that these are not scones, but biscuits, and dry, tough and salty ones at that. The accompanying bowl of chutney is not the darkened red tamarind, but green cilantro-mint. I discover that the best way to eat these is to cut the biscuit in half, smear on some chutney, add a bit of lettuce, and top with a scattering of the pickled onions. Still, it's something of a puzzlement, but perhaps that's the fusion way.

Though sated by the buffet, I decide to order something else for the table, just to see what this kitchen is made of. It's admittedly an afterthought, but I choose rara bhuna (\$16), a stewed dish made with lamb—though chicken, beef and goat are also offered—and make the discovery of the night. The flavours here are dark and well rounded, with onion, ginger, garlic and chili forming the bass notes, and the tenor highs provided by green cardamom, garam masala and tomatoes. This, too, packs a kick with the sauce—my palate positively hums—but the tenderness and flavour of the lamb is a revelation. An order of naan bread accompanies, and this is also an example of why you should order fresh rather than relying on the buffet. As nice as the naan on the buffet might be, it has nowhere near the tenderness of naan that is just out of the tandoor. Indian Grill offers a full range of breads including the deep-fried and hot steam-bloated bhatoora (\$3) and its wholewheat cousin poori (\$2.50). If it's naan that grabs the cockles of your heart, you'll find it in plain, garlic, coconut, potato or onion versions (\$3), all gussied up with a brushstroke of ghee on top, or a variation that carries all four flavour components (\$4).

Like many Edmonton restaurants, Indian Grill has embarked upon the road to health. Its catering side will tailor menus for Atkins, low-carb, high-protein, gluten-free and vegan options. On its regular menu, the healthy choices are set aside in a seven-dish offering that includes tandoori chicken (full/\$23, half/\$15, quarter/\$10), spinach and paneer (\$12), and various kababs of either ground or pieces of chicken, lamb or beef (\$16).

Just leave the scones to the Brits. Some fusion simply doesn't work. ▽



SHERBROOKE
550 DIFFERENT BRANDS OF BEER!

TRAVEL THE WORLD OF WINE

MAY 3 6-8PM
JUNE 7 6-8PM

11819 - St. Albert Trail

Sofra
AUTHENTIC TURKISH CUISINE

Open Tuesday to Sunday for dinner at 5 pm

Please phone for Reservations

10345-106 St • 423-3044

Edmonton's best food website!



- reviews
- articles
- awards
- everything

Go to the site and click this button!

another landing page courtesy vucweekly.com



Original India
PRIDE OF INDIAN CUISINE

10511-82 Ave
For reservations, call 780.436.0586

Daily lunch & dinner buffet | Exclusive wine & beer menu to compliment our fine food

11:30am-11pm | Restaurant & cocktail lounge

EXOTIC INDIAN HORS D'OEUVRES | PARKING AVAILABLE IN REAR

The Wine Cellar
ALBERTA'S LARGEST SELECTION OF
BORDEAUX, BURGUNDY,
PREMIUM ITALIAN AND RARE
CALIFORNIA WINES

WWW.THEWINECELLAR.AB.CA
WCELLAR@TELUSPLANET.NET

12421 - 102 AVE. EDMONTON T6N 0M2

(780) 488-9463

CANADA'S FIRST
& FOREMOST
INDEPENDENT
WINE MERCHANT

Habesha
CUISINE

780-474-2206

CELL: 780-982-1482

MON-THU 4PM-10PM

FRI 4PM-7AM

SAT 12PM-2AM

SUN 12PM-10PM

- HOOKAH BAR
- BOOK YOUR SPECIAL EVENTS
- NEW EAST AFRICAN DINING EXPERIENCE
- HUGE SELECTION OF VEGETARIAN & ARABIAN DISHES
- OUTRAGOUSLY DELICIOUS ETHIOPIAN & ERYTHREAN CUISINE

Every Wednesday - Vegetarian Buffet

25% OFF

(See students with valid ID - food only) Free WiFi Available

9515-118 AVE EDMONTON T5G 0N8

VONS

BAR HOUSE & OYSTER BAR

Treat your mom

MOTHER'S DAY BRUNCH BUFFET

10 a.m. - 2 p.m.

\$30 adults, \$20 seniors, \$16 children under 12

10309-81 Avenue

Corner of Gateway Blvd and 81st Ave.

reservations: 780.439.0041

www.vonssteakhouse.com

WINE

Northwest passage

When old-world winemakers seek out the new world, results can be mixed



2007 ESCUDO ROJO, \$18
2007 ESCUDO ROJO
CHARDONNAY, \$18

European winemakers and winery owners have, in the last 100 years, rushed to North and South America in search of great terroir, great opportunities and, in some cases, opportunities to make money. None of that is bad, so long as they produce decent wine.

Escudo Rojo is a winery owned and named after, Baron Philippe de Rothschild.

The name is translated of course, but Rothschild is one of the names in Bordeaux that carries tremendous amount of weight. The difficulty with taking that name to a new continent is that, even when they see potential, it takes a lot of time to develop into something miraculous.

This can be due to young vineyards, the need to replant vineyards, new winemakers and many other things.

Too often, I think, old-world winemakers hastily attach their names to these wines. I think a winery would develop better with a bit of anonymity. Give the winery and its wine time to develop before announcing to the world there is a new Rothschild.

The two Escudo Rojos I tasted show lots of potential, but to some extent that potential remains unrealized. The red is a blend of blend of Carmener, Cabernet Sauvignon, Syrah and Cabernet Franc. I found this deep raspberry red coloured wine emitted a rich, alcohol laden nose with a hint of fruit behind the nose. Though not horrible, I found the wine a little overwhelming.

The wine offered adequate fruit which was slightly overpowered by tannins. It offers a lighter, simpler body than one would hope but it flows well throughout the taste. The fruit does come into its own only to fade as quickly as it arrived.

The Chardonnay fared slightly better. The yellowish hued wine offers a wonderfully refreshing nose that included floral notes. It was crisp and fun.

The juice was tart and dry and offered citrus hints with nice flavours of pear. There is a decent oak backbone that holds the body well through the evolution of the taste, particularly as the fruit gives way.

Overall, the Chardonnay is of better value and I hoped for more from the red. Often having a famous wine name comes with a downside—high expectations. **V**

River House Grill
A Fine Dinner in a Great Old House

Creative Regional Cuisine
AAA Angus Steaks, Bison, Lamb, Fresh Fish
Great Wine List

Keg n Cork
Liquor Company

Best selection of import beer on the south side!

plus!
Over 500 different wines to choose from!

3845 - 89TH STREET
PHONE 780-461-0809
TOLL FREE 888-461-0191
KEGCORK.COM

Good for you

Of course it's not the same as jogging, but shochu is good for the waistline



ORANGE YOU GLAD >> I didn't say banana? — Hanne Lynch

I've been noticing something happening in the city recently. Everywhere I look I see people in sneakers bouncing along sidewalks, trudging up and down stairs, pedaling furiously through the river valley. Along with the sudden enthusiasm for jogging comes a similar discipline in eating habits. If you want to shed pounds, in come the carrot sticks and out goes the rum and coke. But please, don't let health consciousness prevent your cocktail indulgences. My suggestion? Switch drinks.

My newest liquor discovery happens to be a get-slim dream. It's a Japanese liquor called shochu. Shochu has a quarter of the calories of rum, about 35 calories for two ounces as compared to rum's approximate 120. This health factor probably partially accounts for its soaring popularity in Japan, where it's currently outselling sake.

Shochu has been around in Japan since at least the 16th century and, in its long history shochu has been distilled from a variety of starches and grains, including sweet potatoes, rice, buckwheat and barley. In this it's something like the Japanese version of vodka.

Don't associate shochu's flavour with blandness just because of its vodka reputation and healthy profile, though. The bottle I bought was a barrel-aged barley shochu. Its flavour is a little bit like whiskey, fruity and earthy, nutty, smooth and mild. It has character without tongue-curling strength.

Here in Alberta it's not easy to get your hands on a bottle of shochu. Only a few places in the city carry it (I got mine at the Chateau Long's liquor store), but I think most should. After all, if you buy barley shochu, you might be buying a product that has its roots in Alberta. In the last few years the

Alberta government has been encouraging Alberta farmers to grow barley for export to Japan for shochu distillation. We shipped 10 000 tonnes of barley to Japan last year alone.

In Japan shochu is often drunk neat on ice or diluted with water like a scotch and soda. It's also popularly consumed with iced oolong tea, which is refreshing, cooling and utterly unsweet.

Chu-hai, a wine-cooler-like drink that's a mix of shochu and fruit juice (try grapefruit juice) topped up with soda, is also popular. With its mild whiskey-like flavour, barrel-aged shochu could also give a Japanese twist in whiskey cocktails.

Imagine: a drink that's delicious and refreshing, local by way of Japan and about as healthy as alcohol is ever going to get. Why aren't you clasping a shochu cocktail in your sweaty, sneaker-lacing, patriotic Albertan hand right now? **V**

THE BIG IN JAPAN

SHOCHU OOLONG

This is refreshing, light and deliciously fragrant if you use good oolong tea. Don't worry too much about proportions, and adjust them to your own taste.

2 – 3 ounces strongly-brewed oolong tea (you're pouring it over ice, so it's okay if it's still warm)

1 – 2 ounces shochu
ice

Fill a highball glass with ice, then pour shochu and oolong over the ice. Stir and serve.



Hanne
Lynch

THREE ISN'T A CROWD!
TASTING MENU \$45 PER PERSON

ENTER TO WIN DINNER FOR TWO AT SAGE AND TWO VIP SHOW TICKETS!
THREE-COURSE DINNER PREPARED BY CHEF DAVID CRUZ,
EDMONTON'S 2008 GOLD MEDAL PLATES CHAMPION.

TEXT DINING TO 889988

THE TASTING ME... VE...

...Sage...
...River Cree...
...Sage...
...River Cree...
...Sage...
...River Cree...

Celebrate Mother's Day at...

FANTASY GRILL or *café europe*

Price: Adults \$30 / Seniors \$27
Children 5 – 10 years old \$18

Price: Adults \$25 / Seniors \$22
Children 5 – 10 years old \$13

For Reservations call 780.444.3000

Located in the West Edmonton Mall



Last week to VOTE!

Cast your ballot by May 5th

EAT!

Maybe it's the perogies that practically melted your mouth. Maybe it's the samosas that sent your senses into orbit. Maybe it's the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

VOTE!

Have your say. Tell us which food establishments serve your favourites in the categories below. Help the places you like win a coveted 11th Annual Vue Weekly Golden Fork Award. Read the results –and more– on May 14. For your ballot to count, you must give answers in at least **10 categories** and include your name, address, daytime phone number and email address.

WIN!

His and Hers Specialized Bikes courtesy of *Revolution Cycle!*
These amazing bikes have a value of \$1200!
PLUS: a dozen runners-up will receive dinner for two!

BEST DISHES

- Appetizers
- Soups
- Salads
- Breads
- Steaks
- Venison
- Deli
- Sushi
- Tapas
- Pub food
- Dim sum
- Sandwiches
- Hamburgers
- French fries
- Wraps
- Pizza
- Desserts
- Chicken wings
- Sweets
- Organic
- Takeout
- Butcher
- Snacks (pretzels, bagels)

BEST RESTAURANTS

- Overall best
- Restaurant (Fine dining)
- Restaurant (Mid price)
- Restaurant (Budget)
- Breakfast
- Brunch
- Bakery
- Coffee shop
- Tea shop
- Bavarian
- Greek
- French
- Italian/pasta
- Chinese
- Thai
- Japanese
- East Indian/Tandoori
- Mexican/Latin American
- Seafood
- Vegetarian
- African
- Continental
- Pub

OTHER BESTS

- New restaurant
- Pre-theatre dining
- Restaurant for lovers
- Innovative menu
- Wine list
- Beer list
- When going solo
- Late night/all night
- Weekend brunch
- Service
- Sports bar
- Patio
- Hotel restaurant
- Wine store
- For people watching
- Kid friendly
- Indie grocery/market
- Beer store
- Food festival
- Ultimate dining experience
- Mediterranean
- Middle Eastern
- Eastern European

THIS IS YOUR OFFICIAL BALLOT. SEND IT IN!

NAME: _____
ADDRESS: _____
DAYTIME PH: _____
EMAIL ADDRESS: _____

MAIL ANSWERS TO:

Vue Weekly's 11th Annual Golden Fork Awards
10303-108 St
Edmonton, Alberta
T5J 1L7
or FAX: 780.426.2889
email: fork@vueweekly.com
or online at www.goldenforkawards.com

Entries must be received no later than 5 pm, May 5 2009
*No duplicate entries, 1 entry per person. Any entries with identical writing to another will be discarded. Standard contest entries also apply.
*This year VUE Weekly will offer two awards in each category. One for independent and one for chain.
*Chain will be defined as non-Edmonton operated or locations in other cities (exceptions may exist).
*Chain may not be awarded in all categories (Do you know of any chain African restaurants?).
*No winners in 2009.

FREE FOOD!

To enter, visit www.vueweekly.com and click

CLICK HERE TO WIN

A NEW WINNER EVERY WEEK!

DON ANTONIO'S

« CONTINUED FROM PAGE 16

roundings. Bright, clean and simple was the basic concept, with a few Mexican touches adorning the walls. The blazing pink sombrero was our hands-down favourite of all of the sombreros, and the vibrant multi-coloured checked tablecloths added a lively touch. And I would be remiss if I didn't mention the bright orange napkins, a big hit with the youngest member in our group.

Once our table was ready, we joined all the other relaxed-looking families and couples, most of whom were already happily eating. We glanced at the menu, but the smells wafting about made it hard to concentrate and we found our eyes wandering in the direction of other diners' plates. It was too hard to figure out what was what amongst all the food—so back to the menu it was.

The drink menu was somewhat limited but the strawberry, lime and guava sodas sounded intriguing. But my kids hate pop, and my husband and I each needed a Corona (\$5.50), so they never did find their way out of the fridge. Two huge glasses of orange juice (\$1.99 each) did, however.

We managed to squeeze our lime wedges into the beer without squirting any nearby shirts or arms and contently munched on the home-made chips and salsa while we tried to decide what else to eat. The salsa was quite spicy, the Corona was cold and refreshing and together they made quite the fabulous combination. They were not helpful in spurring on our dinner decision, however.

Our waitress came over and launched into some recommendations. It was a good idea, but when she kept adding more and more items to the list, they quickly became more like a mini version of the menu. We did like that the menu offered a number of combination possibilities, making it a lot easier to try more things.

Even though the enchiladas poblanas and their special sauce made with chocolate, cocoa and 23 spices sounded tempting, we ended up going in a different direction. We ordered the fajitas, touted on the menu as their #1 seller—one with chicken and one vegetarian (\$14.95 each) and a combination plate with a beef taco, a chicken enchilada and a chile relleno (\$14.95). Finally, my "little amigo" had the child's plate with a chicken quesadilla (\$6.95).

We ate more chips and salsa and drank more beer and orange juice before the lovely smell of sautéed onions announced the arrival of dinner. Large oval platters, each heaped with rice, refried beans and our various

entrées, were placed before us. We inhaled deeply and dug in.

Each fajita came with a huge, toasty warm flour tortilla to wrap everything in and two little paper cups—one filled with sour cream and one with creamy guacamole. The jumble of onions, green peppers and chicken looked simple and innocent enough, but once they were all wrapped up in the tortilla with a dollop of guacamole and a generous glug of salsa, they became absolutely amazing. Tender, flavourful and very, very messy.

My husband's combination platter was a hit; deceptively simple exteriors were packed with a wallop of flavour. The taco and enchilada were his



The jumble of onions, green peppers and chicken looked simple and innocent enough, but once they were all wrapped up in the tortilla with a dollop of guacamole and a generous glug of salsa, they became absolutely amazing. Tender, flavourful and very, very messy.

favourites, but even the chile relleno, a green chile stuffed with cheese and mixed in an egg batter, disappeared.

The rice that occupied all of the plates was mildly tomato-y and had a few peas and some bits of corn and carrots mixed in. Usually it's mixed with cumin and garlic, but neither flavour was particularly discernible. My daughter loved it, however, eating only part of her quesadilla so she could raid everyone else's plates of their rice.

The only disappointment: the much anticipated mushrooms that the menu promised were nowhere to be found. After mentioning it to our server, we discovered they had no mushrooms that night. They kindly adjusted our bill a bit, but having the mushrooms would have been better.

Don Antonio's menu declares that they serve Edmonton's only authentic Mexican cuisine. I'm guessing that there's at least one other restaurant that would take issue with that claim, but who am I to argue? I do know that whatever Don Antonio's serves, it's pretty darn good. **V**

TUES - SAT (11:30 AM - 8 PM), SUN (2 PM - 7:30 PM)

DON ANTONIO'S MEXICAN FOODS LTD.
1170 145th St. N. Unit 100

THE FREE PRESS BISTRO
World's Greatest Sandwiches
Pressed Fresh Daily
Since 2003

44 Dinner Items under \$12.99
7 House Wines under \$5/glass
Domestic Beers: \$4.95

One block South of
Jasper Ave. on 104th Street.
10014 - 104 St. 780-497-7784

MON-FRI: 11am-9pm
www.thefreepressbistro.com

Teddy's
Dine with us.
Breakfast • Lunch • Dinner

11361 JASPER AVE
Serving Edmonton For Over 60 Years
(780) 488-0984 teddys.ca

Book your group
function now.

Fresh and organic produce, home-baked goods, local and international cuisine, meats and cheese, natural products, unique handmade crafts and fine art

OPEN SATURDAYS
YEAR ROUND
8 AM - 3 PM

**Edmonton's
best food
website!**

• reviews • articles
• awards • everything



another landing page courtesy vucweekly.com

COVER // NEVERMORE

The brief, tormented life of Edgar Allan Poe

Jonathan Christenson found a tortured, imaginative, out-of-control soul in the 19th century horror icon

DAVID LARRY

Though its middle years were dominated by a misguided confidence, the 2000s will likely be remembered as a decade in which our helplessness in the face of chaos was very much put on display. Bookended by two events that revealed our most clever machinations to be roughly as useful as dust—9/11 at the beginning, the financial crisis now—and underlined by an impending environmental catastrophe that managed to simmer beneath the surface of public debate throughout, tacitly acknowledged but often willfully ignored, this seems to be a decade of reckoning, of coming to grips with the fact that our best laid plans more often than not go awry.

Fittingly for a millennial decade, this is one of upheaval and change, one in which we have to adjust our worldview, our very way of living, if we're to move forward with any success. And it's into this climate that the creative team at Catalyst Theatre, writer/director Jonathan Christenson and designer Bretta Gerecke, have launched two revivals of 19th century Gothic horror: the much-lauded *Frankenstein* in 2007, and now *Nevermore: the Imaginary Life and Mysterious Death of Edgar Allan Poe*. On a practical level, the similarities of genre owes a debt to mere coincidence: while creating the former, the pair came across a book of illustrated Poe tales that greatly influenced the tattered, indelible aesthetic of *Frankenstein*, and were intrigued enough by the stories to consider them for a later project. But, as Christenson explains, there is most assuredly something about the tenor of the times that has drawn him towards these Gothic horrors: a compatible spirit in these nearly 200-year-old tales that speaks to the modern era.

"I think horror is very sort of subversive in a way," explains Christenson, hidden away in his office in the back corner of the Catalyst, behind the imposing black curtains, a hop, skip and jump over Gerecke's elaborate, macabre costumes and set pieces that dot the lobby and backstage. "I think now we're starting to be confronted with the falsity of the myth that we can control our own destinies. I think it's a very deep kind of human impulse to do whatever we can to keep at bay that sense of mounting chaos that could at any moment overtake our lives. I think Gothic material really subverts that sense of control, and confronts us with our deepest anxiety with being out of control. It reminds us first of all of how delicate and fragile our hold on life is, and maybe in the process of doing that make us feel that much more alive and



// Josh Holmarty

appreciative of what we have."

Though this was an undercurrent that Christenson thoroughly explored in *Frankenstein*, where the monster stood in for the consequences of our own misguided choices (among other readings), he's found in Poe a particu-

larly good analogue for the mind that fights constantly against chaos. His life was largely a series of barely interrupted tragedies: born to a family of actors, his father had abandoned him and his mother died of consumption before he was three years old. He was taken

in by a family who refused to legally adopt him, watched his stepmother die and was disowned by his stepfather. In his adult life, he married his 13-year-old cousin, only to watch her die, lost nearly every job he ever had, battled alcoholism and ultimately died under

suspicious circumstances at the age of 40. Fortune's fool doesn't even begin to describe a man so beset with problems.

"He must have had no sense of being in control whatsoever," emphasizes Christenson. "The biggest defining force of Poe's life for me is that his life just happened to him. He never made anything happen. He wrote, that was where he was active, but as far as his life, it was one catastrophic thing after another that happened to him, and he was just a victim of his life."

You can see that sense of helplessness manifest itself in Poe's fiction in particular, Christenson notes, which often features characters attempting to find some kind of order among the Gothic horrors unfolding around them.

"There's this constant desire you see to use the power of the mind to contro chaos," he explains. "Think of something like *The Tell-Tale Heart*: you have the main character, who does these terrible things, but who's convinced that his mind will be able to handle it, because he's able to rationally think through it. But it all falls apart: he can't control it, and that's the tragedy of the story."

Fighting against chaos wasn't the only parallel between Poe's life and his work, however. As Christenson has delved further and further into both Poe's history and his canon—he admits that, at the outset, he was only as familiar with the man as anyone who passed high school English, having read a few stories and, of course, the poem from which the play takes its name—he couldn't help but notice how closely intertwined the man and his fictions were. Indeed, he points out that even most scholarly critics rarely consider one without the other, to say nothing of the popular conception that holds the horror writer as one of the earliest examples of the tortured genius.

That perception has influenced Christenson to blend strict historical drama with scenes and themes from Poe's work, creating the "imaginary life" of the title: neither strict biography nor just an anthology of his work, *Nevermore* exists in some kind of middle ground, where Poe's imagined life is as vivid and affecting as his real one.

"I was really struck early on by a quote of his: 'All that we see or seem is but a dream within a dream.' It's really become the anchor for the show in a lot of ways," Christenson says, his body language slowing as he becomes more enveloped in his thoughts. "For some reason, I've been struck lately by how moments become just memories and how memories are really no more tangible, nor more real, than imagined dreams. What difference is there, and

CONTINUED ON PAGE 26 >>

Hope against hope

A son's potential return almost tears a family apart in Elyne Quan's *Stray*

PAUL BLINOV

// BRYAN SAUNDERS@VUEWEEKLY.COM

It may sound strange, but hope can be a dangerous thing.

Sure, it can pull you through the dark and low times with thoughts of better days. But the feeling really stems from a refusal to accept the hand you've been dealt: if that never changes, hope means not accepting the current situation, and none of the freedom that comes with embracing it and moving on. Such is that purgatory that houses *Stray*'s Kowalczyk family: their son, Kyle, has been missing for eight years, and without a body to bring them closure, they've simply limped along wounded. Richard (Brian Dooley), in particular, has been unable to believe his son won't walk back through the door.

And then Kyle (Stafford Perry) does just that. At least, maybe it's him. Hands jammed into his red zip-up hoodie, toque plastered over his hair, he certainly fits the bill physically. His own memory was almost wiped by an accident, but what few fleeting memories he has seem to match up with Kyle, and his arrival gives

the family's fractured stability a tectonic shift as they struggle to embrace what they've been hoping for but never actually expected.

With *Stray*, playwright Elyne Quan has drawn a tragic family portrait in deep detail, careful to keep the ghost in our sightlines at all times. "Kyle" literally haunts the stage, wandering through scenes unseen, reaching out and brushing hair here or a shoulder there, long before he knocks on their door.

His arrival causes already-present fissures in the family to grow, with Vivian (Sandra Nichol) refusing to believe that this is her son and Richard buying in too easily. But for all the "drama" the arrival generates the script is careful and clever with it, maintaining control over its own struggles. Quan's careful to make sure it all feels genuine, and it works beautifully.

The cast shoulder a lot of the emotional weight well, often spanning the full spectrum of emotion. Over eight years the Kowalczyks developed ways to function without, having put their pain away, as the family daughter/story narrator Kim says, "in the

closets and drawers of their minds." There's several mimed meals, everyone exaggerating the gestures in unison, a mechanical ritual that underscores their general state of malaise. But simmering emotions come to full boil soon enough.

Perry plays his troubled lad well. He is, of course, the catalyst to everyone else's emotional trips, and Tracey Power in particular runs the emotional gamut as Kim. The oft-ignored daughter, she has to shoulder a dark sense of humour along with her grief and wariness, and Power does it well without losing her character in going from one extreme to the other, or adding humour to the scenario. Dooley also does a nice switch, maintaining a bumbling disconnect while swapping his passive wishing for wholesale belief, which grinds against Vivian's initial, almost outright dismissal of this Kyle. Nichols reaches perhaps the most crushing lows of them all as we pry further into her, but it takes her a while to get there.

April Viczko's barren, blackbox set of raised platforms is slightly confounding: it gives the family an empty space to be lost together in, but it lacks any kind of familiar-



MAMA I'M COMING HOME? >> Hope almost undoes the Kowalczyk family. / Supplied

ity, which feels missing. It does give David Fraser's skeletal lighting a huge amount of dark space to contrast with, however, illuminating characters in long, isolated spotlights, even when they're not in a scene.

There's a few undercurrents in the text that are a little odd: Vivian's drinking problem is called out a few times but curiously never actually gets confronted or given true discussion outside being the edge to a few character attacks. It could've been subtler, and as it stands, feels like it too deserved some closure. But that's getting nitpicky. At its core, *Stray* is a a focused, harrowing

family portrait, a powerful "could it be?" mystery that draws its drama from human failings and stretching hope just a little too far. After all, as Vivian, and then Kyle exasperates, "Looking like isn't is." Or is it?

UNIVERSITY OF TORONTO SUN, MAY 3
STRAY
DIRECTED BY MICHAEL CLARK
WRITTEN BY ELYNE QUAN
STARRING BRIAN DOOLEY, SANDRA NICHOLS,
TRACEY POWER, STAFFORD PERRY
LA CITÉ FRANCOPHONE (8627-9157)

REVUE // THE WIZARD OF OZ

Working magic

Citadel's *Wizard of Oz* wows audiences both young and old

BRYAN SAUNDERS

// BRYAN SAUNDERS@VUEWEEKLY.COM

Gobsmacked. If there was just one word to describe the reaction of young audiences to the Citadel's *Wizard of Oz*, this would've been it.

A row behind me, a six- or seven-year-old boy watched the entire first act bug-eyed and with his mouth hanging wide open, amazed at the magic unfolding before him on stage. A few seats away, a young girl spent the whole two hours of the show balanced on the very last inches of her seat, all the time leaning forward, as if she was being pulled unto the stage by her up-raised eyebrows.

The adults in the audience managed, for the most part, a more subdued reaction. But it's important to remember that, despite some of its more political and social under-

tones, author L. Frank Baum's story is first and foremost one meant to entertain children. That being the case, it was an unqualified success.

As the Cowardly Lion, Julien Arnold was absolutely hilarious. John Ullyatt's physicalization of the Tin Man was spot-on. The bright-eyed naïveté of the Scarecrow (Jeremy Baumung) was captured perfectly, and Dorothy (Blair Irwin) was played with exact determination required of the part. Furthermore, everyone's singing was great, especially that of the adult ensemble, and the live orchestral accompaniment added even more to this. The only thing that really stood out as under-rehearsed and unpolished was the dancing, which was often (but not always) out-of-step, and seemed like an afterthought at times.

All that said, it seems that the real

stars of the play were Toto (Peanut) and the Munchkins. There's an old adage in show business that goes, "Never work with children or animals." Director Bob Baker does both in this play and the results are spectacular. Peanut was a crowd favourite from the very first moment that she ran across the stage, and all the Munchkins—from their very first appearance to their last—stole the heart of audiences both young and old.

Finally, a special congratulations needs to be given out then to all the people who worked behind the scenes. The *Wizard of Oz* is, on a technical level, a very complex play to put on with pyrotechnics, people flying above the stage, and constant scene changes. All of these technical elements went off without a hitch, and added to the show's "gobsmacking" quality wonderfully.

UNIVERSITY OF TORONTO MAY 24
THE WIZARD OF OZ
DIRECTED BY BOB BAKER
WRITTEN BY L. FRANK BAUM
STARRING JULIEN ARNOLD, JOHN ULLYATT,
JEREMY BAUMUNG, BLAIR IRWIN
CITADEL THEATRE (416-924-1144)



OFF TO SEE THE WIZARD >> Acting, directing and technical wizardry combine to make Oz a true spectacle. // David Cooper Photography



EDMONTON PUBLIC SCHOOLS

school4you.ca

SCHOOL IS opportunity

Open to interpretation

Catch the Keys' debut *Art On Art* is creation via Telephone

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

Everyone remembers playing Telephone as a kid—think back to those summer campfire circles where someone whispers “Johnny smells like a sweaty pirate” in their neighbour’s ear, and by the time the message gets passed around the circle, it ends up sounding like “Timmy sings like Susan Boyle.”

Though it may not have worked very well back then, there are still some who like to experiment with the Telephone game in different ways. Take the Dart sisters, for instance.

Beth and Megan Dart started up their production company Catch the Keys two years ago with an aim to challenge

the ways art and artists communicate ideas to each other. Their upcoming show, *Art On Art*, was born from a process similar to the playground game.

It started with a series of thematic photos taken by Vancouver’s Sheena Caddick, which were then given to musician Andrew Smith of local band the electric arc to score. The music was then given to Megan, who’d never seen the initial photos, to write a script.

“The whole process was to see if we could carry the themes through with each pass,” explains Beth Dart, who took the final step as director and wrangled up a handful of actors to collaborate on the script. “It was a real whittling down of finding what you wanted to say.”

The resulting piece, which was first presented as a one-shot deal last year at one of Nextfest’s Nite Clubs, is a 45-minute show that integrates all the puzzle pieces together with performers Stuart Hoye, Nicole Schafenacker and Nikolai Witschl. “It’s a movement-based piece,” explains playwright Megan Dart. “It’s very lyrical. The piece itself deals with the improbability of love and the rational versus emotional mind when going into a relationship.”

What the Darts found most interesting about the experiment, though, is that it seemed to work more efficiently than any playground game they ever played.

“I got the music and listened to it and

just wrote down a list of words from the impressions I got,” Megan explains. “I called Beth and said ‘I need the colour red, I need a tree ...’ and she stops me and says, ‘You haven’t seen the photos, right?’”

“The style of the photos and the style of the text are very different, but the themes run through,” Beth explains. “The photos were of this woman struggling and she gets to a breaking point. It gets very dismal, but there’s a release at the end of it and that really carries through. Because I initiated the entire cycle, some of the discoveries were the personal twists that each of the artists brought. Just how the musician interpreted the photos was completely different than what Megan would have interpreted had she seen them first.”

“I think these projects really push artists to focus on what and why they’re communicating in the first place: to find the specific elements that carry what they want to say through, and

refining what they do to serve that,” she adds.

“We found there tended to be one thread that stood out for each artist involved in the process. So whatever their artistic endeavour, you really see each one being able to pick out that one thread,” says Megan.

So maybe the medium isn’t exactly the message here, but the next time you play Telephone it might help to try painting a picture or playing a song—those in the know will insist that art communicates all sorts of ideas that are terribly hard to whisper. **V**

THE MAY 7 SAT MAY 16 (8 & 9:30 PM)
ART ON ART
DIRECTED BY BETH DART
WRITTEN BY MEGAN DART
STARRING STUART HOYE,
NICOLE SCHAFENACKER, NIKOLAI WITSCHL
AVENUE 84 (84 AVE) \$15 - \$25
THE MAY 9 SHOW WILL BE FOLLOWED
BY AN AFTER PARTY WITH THE ELECTRIC ARC

PREVIEW // CONNIE IN EGYPT

African queen

Cathleen Rootsart returns to the role written for her with *Connie in Egypt*

PAUL BLINOV
// BLINOV@VUEWEEKLY.COM

It’s not the first time Cathleen Rootsart has sported the blond hair and bookish cut of Connie, the titular librarian-cum-adventurer of Teatro La Quindicina’s *Connie in Egypt*. But it’s certainly been a while.

Stewart Lemoine’s tale of the librarian who splits for Egypt on a vacation borne out of necessity (so as to not lose her accumulated holiday hours), with a destination picked from a coworker’s offhand suggestion and containing as much adventure as one could find in the land of sphinxes, pharaohs and deserts is returning to the stage after a 15 year absence. Along with Rootsart, the other two-thirds of the original cast, Jeff Haslam and Davina Stewart, are reprising their multitude of roles, playing everyone Connie encounters, from prostitutes at the door to “more exotic and surprising individuals.”

In revisiting the show, there have been improvements—“I had a sandbox last time. This one’s more deluxe,” Rootsart says of her new set—although after a decade and a half, she admits the physical demands of playing multiple characters and of an adventurous premise are, well, a little more demanding.

“Every once in a while, one of us will get down on our knees, and go, ‘Oh, these knees are 15 years older than they were,’”

Rootsart laughs. “Although I bet you I’m in better shape now than I was then, because I didn’t care then. Now I try harder.”

Back then, the Varscona had been freshly placed into the hands of a “consortium” of artists who adopted the space after what’s now Fringe Theatre Adventures moved across the street, and Connie was a role written with Rootsart specifically in mind: after doing a few previous shows with Teatro and Lemoine, getting involved in an early *My Miami Melody* when one of the cast dropped out, Rootsart had the role given to her just as she was ending her collaboration with local comedy troupe Three Dead Trolls in a Baggie.

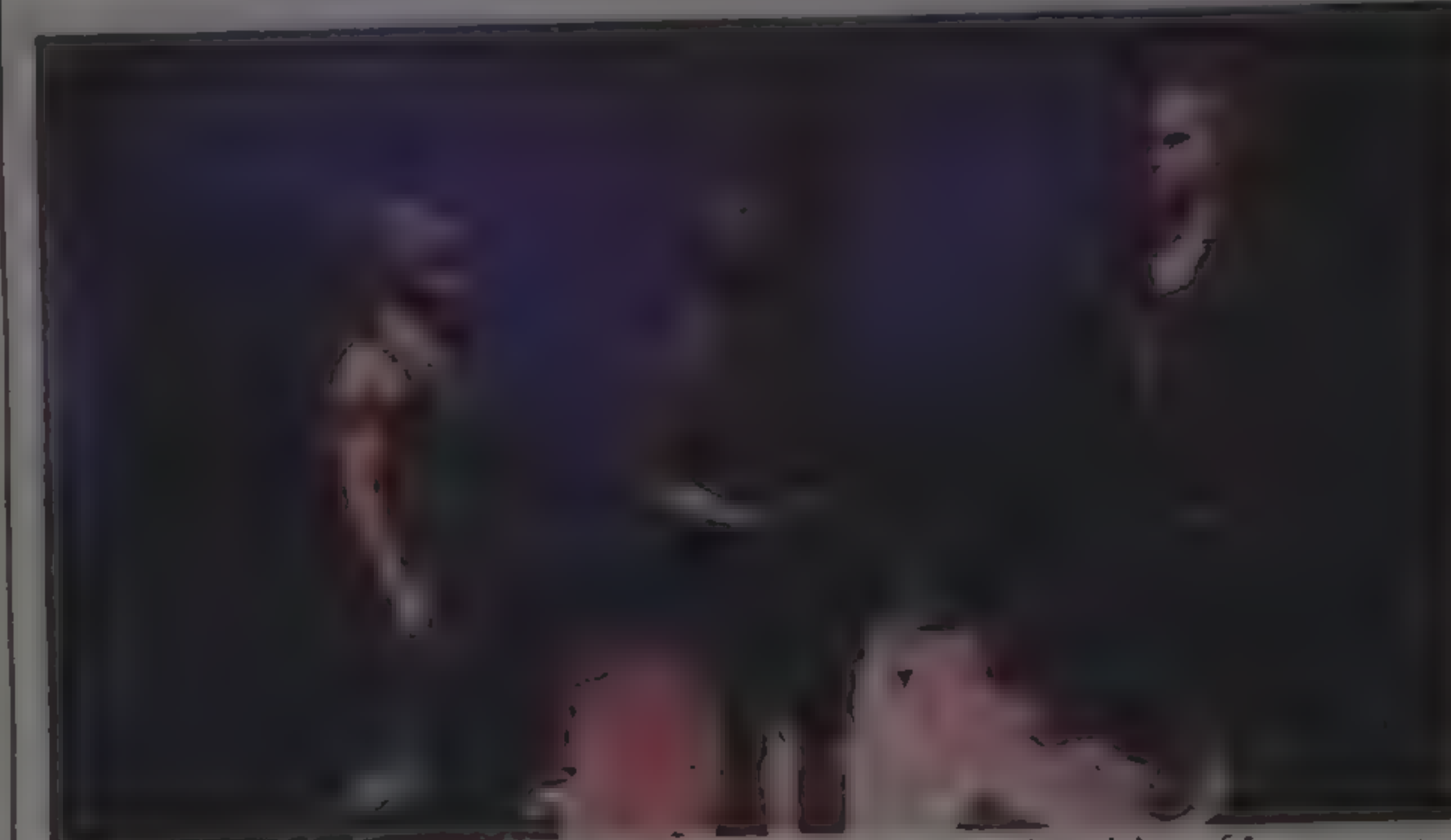
“While that was going on, I wasn’t so involved in Teatro,” she says. “But the same year I quit Three Dead Trolls was the year I did this play. So to walk out of that into something that was written for me is pretty special. It wasn’t like some grade 12 drama student was writing plays for me. It was one of the best playwrights in western Canada. How special is that?” **V**

THE MAY 30 SAT MAY 16 (7:30 PM)
CONNIE IN EGYPT
WRITTEN & DIRECTED BY STEWART LEMOINE
CASTING BY CATHLEEN ROOTSART
CASTING BY JEFF HASLAM & DAVINA STEWART
THEATRO LA QUINDICINA
\$15 - \$25

PREVIEW // LOVE

What is Love?

Amber Borotsik searches the depths of love in NLT's season-ending play



LOVE TRIANGLE >> NLT closes their season with the Canadian debut of *Love*. // Ian Jackson, EPIC Photography

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

Of all the things you might expect a tender blonde like Amber Borotsik to say, you’d likely never expect something like this: “This trick I had, he passes out. So I steal his wallet, and just when things are really good for us, we go and buy drugs with it.”

gling with addictions and survival, and how they not exactly use love, but how love plays into their lives emotionally and spiritually, and also how it plays into their survival,” says Borotsik.

The script, she admits, goes into some fairly dark territory—think sex, drugs, violence and lots of manipulation—which was something of a departure from the roles she played before.

“Something I get from it is that the idea of love is this bullshit thing, it’s this unattainable perfection.” —Amber Borotsik

Here, Borotsik is actually describing the tensions her character deals with in *Love*, the Wal Cherry Award-winning play by Australian playwright Patricia Cornelius. Northern Light Theatre is presenting the Canadian premiere of the show where Borotsik plays Annie, a down-and-out prostitute. In the scene described, Annie’s just been released from jail with her partner, Tanya. Earlier in the play the two women meet in prison and fall in love (whatever that means).

“It’s about three people who are strug-

“I’ve never thought about addiction much until this play,” she says, “but now the ethics of it all are so very different for me. I’ve lived an OK life, I’m good, I don’t have an addiction, but I’ve never suffered major trauma. I’m not saying drugs should be legal, but the illegality of it, that judgmental mindset, I can’t buy it anymore.”

The play, directed by Trevor Schmidt, focuses on a love triangle that develops between Annie, Tanya, and Lorenzo—an incredibly charismatic,

though mostly destructive jerk that Annie falls for after Tanya is sent back to jail for stealing the aforementioned trick’s wallet.

“I don’t think Annie’s masochistic, I think she just feels as if she’s unlovable and not deserving of true love, perhaps,” Borotsik explains. “So she really falls for this guy who is just a dink. She even calls him a bastard, but for some reason it almost verifies her view of herself as worthless. Initially the hardest part was trying to understand the choices in their way of living. Not judgmental choices, but self-destructive choices.”

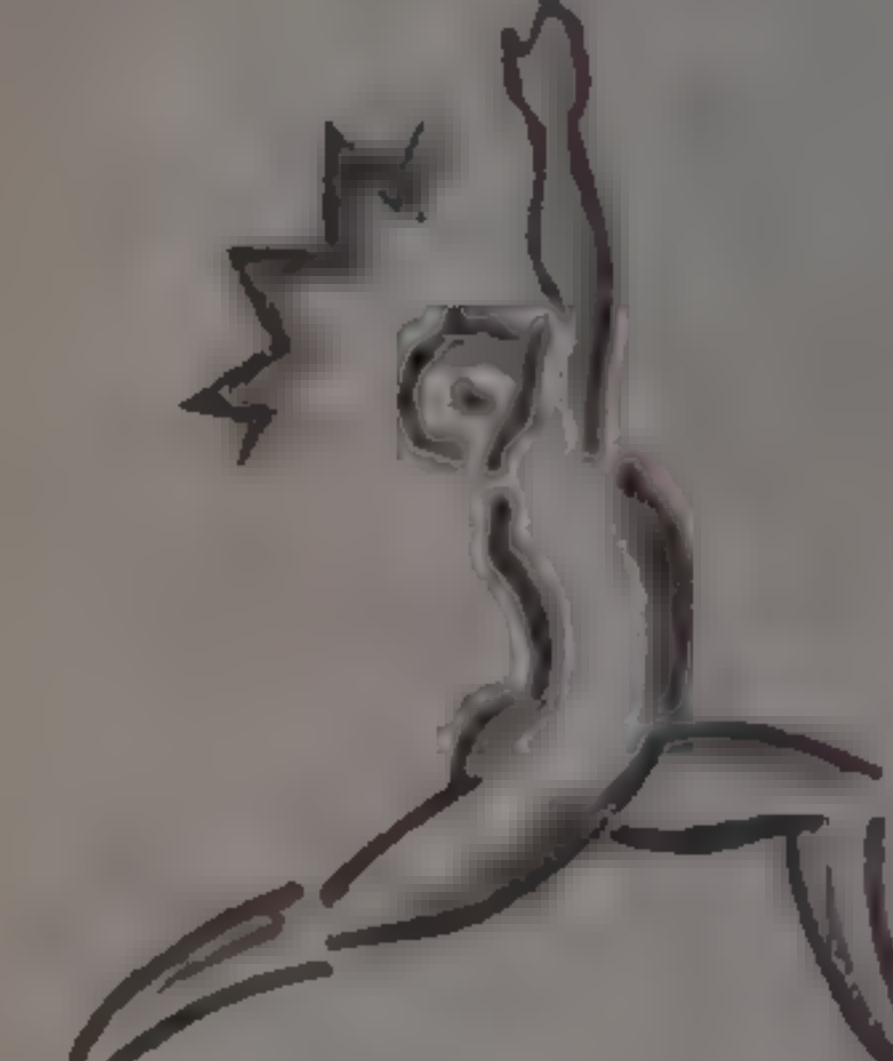
Borotsik admits, though, that it will be interesting to see how the characters and their actions land with an audience.

“Annie doesn’t have as much of a gloss on her,” Borotsik explains. “I think the reason we root for the ‘hooker with the heart of gold’ character is that notion of women sacrificing herself for love or for her lover, and definitely Annie does that, but she has some big dink moves of her own. So she’s not idealized in any way.”

Well, just to appease those curious, is there any love in *Love* at all?

“The show poses certain questions about the notion of love,” she says. “Something I get from it is that the idea of love is this bullshit thing, it’s this unattainable perfection. Like, the idea that my life would change if only I could find this person to love. Love is so malleable though, and the idea of love can really be manipulated to serve your own purposes.” **V**

THE MAY 30 SAT MAY 16 (8 PM)
LOVE
DIRECTED BY TREVOR SCHMIDT
WRITTEN BY PATRICIA CORNELIUS
STARRING AMBER BOROTSIK,
PATRICIA CORNELIUS, KOP VAN MEENEN
THEATRE SPACE (1035 ST) \$15 - \$25



YOGA II

EDMONTON YOGA STUDIO

12039 - 127 Street
www.edmontonyogastudio.com
tel 451.8131

Machine bred

Ars Ex Machina is unspectacular, but still shows promise for the future



SIMPLE MACHINES >> The BFA show is a look into the future. // Thalia Ip, "Untitled"

SEAN HAMILTON

// HAMILTON@VUEWEEKLY.COM

Disparate media and a negotiation of space characterize this year's grad show at FAB Gallery. *Ars Ex Machina: the Bachelor of Fine Arts Grad Show*, is the University of Alberta graduates' opportunity to showcase the work produced over the course of their program at the University.

Many of the students are working in abstraction, maintaining ties to the abstract expressionist school that Edmonton is well known for. Galia Kwanty's "Ocean" is a large-scale painting, im-

directness. Martina MacFarlane's "Size 7s" shows the interior of a kitchen with a shadow of a person sitting by the toaster at the kitchen table. Though the features of the shadow-person are visible, MacFarlane manages to communicate a sense of distance and melancholy between the portrait subject and the ordinary space she occupies. Alternately, Dave Hiemstra's "KOI" uses a similar technique to MacFarlane, but his choice of colour and the dynamism of brushwork give his work a graphic and cinematic tone.

There were a few works that seemed to fall outside of the two major themes within this exhibition. Jeanette Egan's "Untitled" is a small diorama that has viewers peer through a suspended lens, through a set of doors into a bathroom. The discrepancy between the view with and without the lens draws attention to the act of looking in art. James Boychuk-Hunter's "Land Study I," meanwhile, is a small, cracked black acrylic and graphite work that looks like a model-cast of a landscape, perhaps the crests of mountains. His other work, "Collection," is a small grid on a ledge, covered in black dust (similar to flocking), which bleeds onto the floor into a small pile that is both unbecoming and curious.

The title, *Ars Ex Machina* (Art out of the Machine), is unironically apt. Each of the graduates demonstrates what they have learned over the past four years, an important part of art education. There is nothing surprising here, nor anything disappointing. *Ars Ex Machina* is a preface of work to come, a small taste of what Edmonton might be in for over the next 10 years. Hopefully, each student will take all the rules they learned and expand upon them, perhaps even break them. ▽

UNTIL SAT MAY 9
ARS EX MACHINA
WORKS BY THE 2009 BFA CLASS
FAB GALLERY (112 ST & 8 AVE)

mersed in a blue and green marine palette that is simple in concept but well-executed. Hui Yang's "Flow I - III," three acrylic-on-paper works, have a visceral quality that I have come to appreciate from the University. The unsettling use of swirled pinks and blues sit on top of the paper-wrapped canvases like an oil spill—at once toxic, putrid and unnaturally beautiful. Jennifer Poburan's "The Thinking Spot" is not as visceral as Yang's work, but her muted colour palette makes her use of canvas, paper and other mixed-media interesting and engaging. Not afraid to damage the surface of her work, Poburan seems to have a knack for engaging her viewers with a sense of imperfection that meditatively draws the eye around the work.

Some of the artists in the exhibition address the issue of space with more

MAC EWAN

YOU BELONG HERE

FREE INFORMATION SESSION

Looking for a FREE night of music, dancing and fun?

Join CKUA's Andy Donnelly and Holger Petersen live at the Newcastle Pub (6108-90 Avenue) on Friday, May 1st for a special CKUA First Friday, Spring Fundraiser extravaganza!

It's a live Celtic Show from 6-8 PM, followed by Holger Petersen with musical guests, Front Porch Roots Revue. Plus - get a chance to bid on some one of a kind CKUA auction items. Doors at 5 PM. No RSVP required for this FREE event - but get there early, space is limited.

Folk
Hip-Hop
Celtic
Reggae
Jazz
Blues
Gospel
Country
Alternative
Bluegrass
Classical
Rock
World



ORIGINAL NATURAL
www.ckua.com

Looking ...

The past two weeks have been scattered. Finishing my last semester of graduate studies has freed my schedule and thoughts for all things nonacademic, but the last few months of driving towards this arbitrary end point has left me drained, and disappointed, as churning out research papers at this stage is a flush of invigorating thoughts that never receive the process time deserved. Topics may be more complex and challenging at their best, but any actual exchange of ideas moves much slower in the academy, and more often than not, dialogue is directed backwards where the production of ideas is reactive rather than self-generative. Education is not for naught, of course, but it has become crystal clear that there is a far more prominent lineage underlying all thought production in the academy, a lineage that constructs the very walls that it then proceeds to methodically tear down.

Needing a palette cleanser, I headed out to Vancouver for an extended weekend, where, much to my surprise, I spent an afternoon in an art gallery with my mother. Possibly for the first time in my adult life, we did something cultural together that was beyond going to the movies. Arts and culture were never a topic of conversation growing up; rather, arts and culture were simply regular activities around the house on equal footing with everything else from walking the dog to cleaning up after yourself. Music lessons and art classes were standard chores; visits to galleries and museums were best left for school field trips. Drifting up the floors of the Vancouver Art Gallery and watching and listening to my mother's present-day reactions to everything from Kyla Mallet and Germaine Koh to Claude Tousignant and Rodney Graham, I came to suddenly (and finally) realize where my skepticism comes from and how my reactions are pro-

voked. Although our tastes and standards differ vastly, we share a similar approach in wanting to be convinced and engaged in a manner that approaches art as part of the everyday.

The day after getting back into town, urgent messages and updates about Edmonton arts writer and radio broadcaster Gilbert Bouchard began appearing all over the web, mostly through Facebook statuses, but then in emails, news links, and search groups. His sudden disappearance has ricocheted shock throughout the arts community, as he was one that covered it all and was always everywhere. In terms of local lineage, Bouchard is the predominant figure ahead of myself and the peers of my generation. As a voice for the visual arts in the city, I don't remember reading anyone before him. Over the years we crossed paths numerous times, but I can't say we ever spoke much to each other. Why we never did is what keeps spinning in my mind, as there are only a small handful of arts writers around who work and understand that particular brand of the freelance writing grind. Networks of support only exist if you build them.

Throughout the afternoon of the community search, even though I rationally knew we were just doing a general sweep of an area, I couldn't help but keep wondering if he had actually walked down this exact path. I could only keep looking ahead as our small group wandered through a section of the immense river valley looking without knowing what we were actually looking for. ▽

Amy Fung is the editor of *PrairieArtsters.com*. Anyone with knowledge of Gilbert Bouchard's whereabouts is urged to contact the Edmonton Police Service at 780.423.4567.

EDGAR ALLAN POE

<< CONTINUED FROM PAGE 22

way, than a person who has that memory of having done that thing and the person who was able to imagine having done it. You might have a photograph of one, but how either actually lives in you is no more real.

"And that's particularly true of Poe: he lives so much in a place of imagination, and his reality was as much his internal experience of life as what was happening externally," he continues. "So I wanted us to see his world and his life through his imagination—through his eyes, in a way."

And though much of the popular conception—and, indeed, much of our conversation—focuses on Poe as the troubled outsider, a man not quite fit for this world who nevertheless had a profound effect on it, there's a definite sense that Christenson wants to explore something deeper, move beyond the simple and easy understanding of the man. As the blending of life and work would imply, Christenson sees him as an utterly complicated, fascinating character.

"I feel like a lot of the work on Poe sort of focuses on this weird horror writer, and I was interested in trying to find the man behind that and the more human impulses behind the work he created," he explains. "I didn't want to make him so much a freak and an outsider as someone who we can look at and say, 'Yes, I know of what he speaks, I understand that fear, I know where it comes from.'"

Of course that, too, parallels his other great Gothic work, *Frankenstein*: one of that play's most moving undercurrents was the search of the creature for a place in society, or at the very least a recognition that he was, at his core, like those who had shunned him and left him metaphorically outdoors. Though in Poe's case his outsider status is certainly one of his appeals, Christenson does still think the more rewarding approach for both writer and audience is accepting even the more esoteric among us as people just like us.

"I love characters that we might normally dismiss as freaks, because there's a great opportunity to try and take an audience on a journey, to try to get them inside that person and get them to understand what it's like to be inside that body or that mind," Christenson explains, his eyes widening, his body tightening as his passion is piqued. "It's a chance to remind them that, actually—not to be essentializing—but we're all freaks, we all feel that sense at some point in our lives."

And yet, though we can try to complicate the common perception, it was ultimately that unique quality that has made Poe last all these years. From the chaotic milieu that was his life and work, we have distilled a certain image, made rational sense of it in a certain way. While it may not be perfect, though, Christenson admits there are worse ways to be perceived, particularly since Poe's freakishness almost seems to make him more human than human.

"You know, I actually think there are people who are almost too good for this world, in a way," Christenson explains with a note of plaintive appreciation in his voice. "I think he really had a vision and a hope for what human experience could be in its fullest realization, although his sense of hope was so beaten up by experience. Sometimes, though, there are very sensitive souls who experience the world around them in such a way that it's just almost too much to bear. So he had a short life." ▽

THE MAY 1-31 SHOW "EDGAR ALLAN POE: NEVER MORE"
THE IMAGINARY LIFE OF EDGAR ALLAN POE: THE DEATH OF
EDGAR ALLAN POE
WRITTEN BY JONATHAN CHRISTENSON
STORY BY JONATHAN CHRISTENSON
SCREENPLAY BY JONATHAN CHRISTENSON
DIRECTED BY JONATHAN CHRISTENSON
VANESSA SABOUN, SCOTT SHIPLEY
CATALYST THEATRE 1529 GATEWAY BLVD \$25 - \$35



crocs™

CLEAR OUT

LIMITED TIME

25% OFF
TO MAKE WAY FOR THE
ALL NEW CROCS
SPRING COLLECTION!
ON SELECTED ITEMS



ONLY AT

CHERRY ON WHYTE

10436 WHYTE AVE
780.432.4830

JACK@CHERRYONWHYTE.COM

THE ONLY STORE IN ALBERTA TO CARRY THE COMPLETE CROCS LINE

ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.426.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 3PM

DANCE

EDMONTON CINCO DE MAYO FESTIVAL-FIESTA LATINA Northgate Lions 7524-139 Ave, 780.701.7777 • A night of Latin dance, dancing with the Salsa Stars of New York • Sat, May 2, 8:30pm • \$20 (adv)/\$25 (door); tickets at Roma Bistro, TIX on the Square
SHUMKA WEM Waterpark • Shumka's 50th Birthday Party with DJ Roman Bryant • Fri, May 1, 7:30-10:30pm • \$10 at 780.455.9559. info@shumka.com

GALLERIES • MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave, 780.482.2854 • **MCAVITY AND PEREHUDOFF:** Catherine Mcavity and Catherine Perehudoff • May 9-21 • Opening reception: Sat, May 9, 2-4pm, artists in attendance

ALBERTA AVENUE COMMUNITY CENTRE 9210-118 Ave, 780.496.1913 • **THAT BLOOMIN' GARDEN SHOW AND ART SALE** • Sat, May 9, 9am-3pm

ALBERTA CRAFT COUNCIL 10186-106 St, 780.488.6611 • **Discovery Gallery: COMING UP NEXT:** Featuring works by emerging fine craft artists • Until June 6 • Opening reception: Sat, May 9, 2-4pm • **UNITY AND DIVERSITY:** May 9-June 20

ART BEAT GALLERY 26 St. Anne Street, St. Albert, 780.459.3679 • **KALEIDOSCOPE OF NATURAL TREASURES:** Photographs by Mike Montana and Tammy Saunders • Until Apr 30

ART GALLERY OF ALBERTA Enterprise Sq, 100, 10330 Jasper Ave, 780.422.6223 • **KOSHASHIN:** The Hall Collection of 19th Century Photographs of Japan; until June 7 • **HIROSHIGE ANDO-THE 53 STATIONS OF THE TOKAIDO ROAD:** Printmaker Ando Hiroshige's famous series of Ukiyo-e woodblock prints from 1833-1834; until June 7 • **KRISTY TRINIER-OTHERWORLD:** Re-translating a medieval Japanese Nob Theatre play into three separate elements (audio, video and text); until June 7 • **POLAROIDS:** Photographs by Attila Richard Lukacs selected by Michael Morris; The history of art is rich with images that are provocative and challenge societal norms. Sexuality and violence are integral to this history. POLAROIDs addresses questions of power, masculinity and desire with images of nudity and sexual activity. This content will disturb some and inspire others. Parents and educators are encouraged to preview the exhibition; until May 18 • **Inside Art Lecture Series:** Su Ditta, Admission Restricted: Sex, Art and Controversy in Canada's Public Art Galleries; Thu, Apr 30, 7-9pm • **Art For Lunch:** Friends of Folding - Origami Edmonton; Thu, Apr 30, 12:10-12:50pm • **LEAVING OLYMPIA-UNVEILING THE IDEALIZED NUDE;** until May 18 • **A SENSE OF SUBLIME:** 19th Century Landscapes; until June 28 • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family-2 adults, 4 children) • **MOTHER'S DAY FIELD TRIP:** From the Gallery to the Garden: Journey Through Japan on Mother's Day; Sun, May 10, 10:30am-4pm; \$30 (adult)/\$25 (senior/student/AGA member)/\$20 (child under 12)

ARTERY 9535 Jasper Ave • **MINIMUM EXPOSURE:** Photographs by Jackson Hinton, Ashintha de Silva, Ayazat Kassam and Shivaan de Silva • May 2, 10am-10pm

BEARCLAW GALLERY 10403-124 St, 780.482.1104 • **THE MAP MAKERS:** Artworks by Michael Robinson • Until Apr 30

BUTTERDOME U of A, 87 Ave, 114 St • **BUTTERDOME SPRING CRAFT SALE** • May 2-3, Fri 10am-10pm, Sat 10am-6pm, Sun 10am-5pm

CARROT GALLERY 9351-118 Ave • Landscapes and illustrations by Stuart Ballah and Lorraine Shulba • Until May 4

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave, 780.461.3427 • **YING AND YANG:** Artworks by Roma Newcombe, Monika Dery, Zoong Nguyen Siemah and Jin Valtre • Until May 5

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave, 780.498.1984 • **MYSELF, THE PORTRAIT:** A series of male portraits and other works • Until Aug 30

COMMON SENSE 10546-115 St, 780.482.2685 • **IMAGES OF SOUTH AMERICA:** Photographs by Russell Bingham • Until May 1

CROOKED POT GALLERY 4912-51 Ave, Stony Plain, 780.963.9573 • **INTO THE GARDEN:** Garden and patio items by Marian Majeau • Through May

ELECTRUM GALLERY 12419 Stony Plain Rd, 780.482.1402 • **COLLECTION 2009:** Gold and silver jewellery by Wayne Mackenzie, Janet Stein, Meghan Wapp, Susan Kun, Bayot Heer, Jesper Jensen Dierke Hagerdoorn, John Blair, Jackie Anderson. Paintings, wood, glass artworks, as well as ceramics, washu-chiguri-e, and photographs by various artists

EXTENSION GALLERY Enterprise Sq, 780.492.9166 • **RIGHT PLACE, RIGHT TIME:** Photographs by Mark Morris, from a University Centenary project • Until May 7

FAB GALLERY Fine Arts Bldg, U of A, 112 St, 89 Ave, 780.492.2081 • **ARS EX MACHINA:** Bachelor of Fine Arts Graduate Exhibition • Until May 7

FRINGE GALLERY 10516 Whyte Ave, bsmt of the

Paint Spot, 780.432.0240 • **IN AND OUTSIDE WITH NATURE:** Paintings by Nancy Corrigan • May 3-30 • Opening reception: May 9, 2-4pm

FRONT GALLERY 12312 Jasper Ave, 780.488.2952 • **WAX AND WOOL:** Encaustic paintings by Jeff Molloy • Opening reception: May 2, 2-4pm

GALLERY AT MILNER Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • **WORDS OF WISDOM:** An exhibit by the Edmonton Calligraphic Society • May 1-24

GALLERY IS Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • **BASEMENT BEAUTIES:** Brent Felzien mixed media portraits • Apr 27-May 23 • Opening reception: Fri, May 1, 6-9pm

HARCOURT HOUSE 3rd Fl, 10215-112 St, 780.426.4180 • **Main Gallery: THE BOX:** Installation by Cesar Forero; **Performance:** Apr 30, 7:30pm; **Artist Talk:** Cesar Forero; Sat, May 2, 1pm • **Front Room: ENTROPY:** Installation of abstract paintings on paper by Christine Koch • Apr 30-May 30 • Opening reception: Apr 30, 7-10pm

HARRIS-WARKE GALLERY-RED DEER Sunworks, 4924 Ross St, Red Deer, 403.346.8937 • **SUBVERTED UTILITY:** Ceramics from Saskatoon • Until May 27

JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave, 780.433.5807 • **PATHWAYS:** Artworks by Julie Drew • May 5-28 • Opening reception May 13, 6:30-8:30pm

JOHNSON GALLERY • **Southside:** 7711-85 St, 780.465.6171; **Artworks by various artists • Northside:** 11817-80 St, 780.479.8424; **Artworks by various artists**

KAMENA 5718 Calgary Tr S, 780.944.9497 • **Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Artworks by various artists**

LANDO GALLERY 11300-105 Ave, 780.990.1161 • **IN FULL BLOOM:** Paintings by Tsila Barzel • Until May 16

LATITUDE 53 10248-106 St, 780.423.5353 • **Main Space: SOME UNABASHED OPTIMISM:** Video exhibition by Jon Sasaki • **Prolex Room: HERD:** Installation by Adnean Koleric • Until May 16

LENDRUM COMMUNITY LEAGUE 11335-57 Ave • **Lendrum Pottery Group Sale** • Sat, May 2, 10am-2pm

LOFT GALLERY A. J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park, 780.922.6324 • **Open every Thu 5-9p; Sat 10am-4pm • NEW ART:** New selections of the Permanent Art Acquisition collection of the Strathcona County • Apr 30-June 30 • Opening reception, artists in attendance: Apr 30, 7pm

MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • **URBAN TEXTURES:** by members of Articulation: Fibre artworks focusing on the City of Winnipeg's architecture • Until June 14

MCPAG Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • **WILD THINGS:** Paintings by James Trevelyan; May 1-June 3; opening reception: Sun, May 3, 1-3:30pm • **Dining Room Gallery:** Prints by Agnieszka Doziarz; until May 21

MENNONITE CENTER FOR NEWCOMERS Wentworth Bldg, 10207-97 St • **Open daily 2-7pm • WORKERS ART SHOW AND GLOBAL GALLERY:** Park of the May Week Labour Arts Festival • Until May 2

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE 9 Mission Ave, St. Albert, 780.651.8176 • **Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer**

NINA HAGGERTY Stollery Gallery, 9704-111 Ave, 780.474.7611 • **COME WHAT MAY:** The NHCA Collective • Until May 19 • Opening: Thu, Apr 30, 4pm

PETER ROBERTSON MAIN GALLERY 10183-112 St, 780.452.0286 • **COLOURS-NEW PAINTINGS:** Paintings by Giuseppe Albi

PETER ROBERTSON GALLERY-2 12304 Jasper Ave, 780.455.7479 • **New paintings by Robert Wiseman • May 2-30**

PROFILES PUBLIC ART GALLERY 19 Perron St, St. Albert, 780.460.4310 • **CITY ART EXPOSURE • Until May 2 • HIGH ENERGY XIV:** Artworks by students of St Albert High Schools; May 7-30; opening reception: May 7, 6-9pm

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd, 780.427.1750 • **Open Tue-Sat 9am-4:30pm; Wed 9am-9pm • THE BANFF CENTRE: 75 YEARS OF INSPIRING CREATIVITY • Apr 27-July 24 • Free**

ST ALBERT'S DOWNTOWN ART WALK • **Wares, Meese Clothing, Gempore, Art Beat, Profiles, Studio Gallery, Bookstore on Perron, Crimson Quill, Roche's Fine Things, Concept Jewellery • ArtWalk • Thu, May 7**

SCOTT GALLERY 10411-124 St, 780.488.3619 • **AFTER MANET:** Paintings by Leslie Poole • Until May 5

SNAP GALLERY 10309-97 St • **BACK TO BASICS:** by ~~Richard Winnick~~

SPRUCE GROVE ART GALLERY Melcor Cultural Centre, 35, 5 Ave, Spruce Grove, 780.962.0664 • **LASTING IMPRESSIONS:** Featuring artworks by Joan Bailey • Until May 9

STEEPS-OLD GLENORA 12411 Stony Plain Rd, 780.488.1505 • **Artist for the month of Apr:** Kyle Schneider

STEEPES GALLERIES 1253, 1259-91 St • **West Gallery: COMPLEXION:** Paintings by Joe Reimer; until June 2; opening reception: Thu, May 14, 6-8pm • **To view contact:** Kelley Berni at kelly.brent@bldg-inc.ca

TELUS WORLD OF SCIENCE 11211-142 St, 780.452.9100 • **THE ART OF THE BRICK™:** until May 3

TU GALLERY 10718-124 St, 780.452.9664 • **FIELD AND FLORA:** Fiber artworks by Margo Fiddes and ~~Wendy Gaudin~~

VISUAL ARTS ALBERTA 3rd Fl, 10215-112 St, 780.421.1731 • **CONCEPT:** Drawings by Agnieszka Soldat, cast figurative pieces by Roger Scrimshaw • Apr 30-May 30 • Opening reception: Apr 30, 7-9:30pm

WEST END GALLERY 12308 Jasper Ave, 780.488.4892 • **An exhibition of recent works by Nade Barton and Grant Leier • Until Apr 30**

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, 423-3487 • **Poetry Nights** the 2nd Fri each month

BLUE CHAIR CAFÉ 9624-76 Ave, 780.469.8755 • **Story Slam:** every third Wed of the month

CARROT CAFÉ 9351-118 Ave, 780.471.1580 • **Carrot Writing Circle • Every Tue, 7-9pm; A critique circle the 4th Tue every month**

CITY ARTS CENTRE 10943-84 Ave, 780.932.4409 • **T.A.L.E.S. Monthly Storytelling Circle:** Tell stories or come to listen; and Fri each month • Until June, 8pm; \$3 (free first time)

HAPPY HARBOR COMICS 10112-124 St • **Featuring writer Gail Sunone, writer/artist Ty Templeton, artist Steve Rolston and others • Sat, May 2, 10am-5pm**

KASBAR LOUNGE below Yianni's Taverna, 10444 Whyte Ave • **Sofa King-the series:** presented by the Raving Poets • Every Wed until May 27, 7:30 (sign-up), 8pm (show)

LEVA CAPPUCCINO BAR 11053-86 Ave, 780.479.5382, www.levabar.com • **Standing room only, poetry every 3rd Sun evening**

ROSIE'S 10475-80 Ave, 780.439.7211 • **TALES:** Edmonton Storytelling Café: T.A.L.E.S. Alberta League Encouraging Storytelling open mic • **First Thu each month, 7-9pm • Pay-What-You-Will (min \$6); info at 780.932.4409; Wild Women; May 7**

UPPER CRUST CAFÉ 10909-86 Ave, 780.422.8174 • **The Poets' Haven:** Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • \$5 door

THEATRE

ART ON ART PCL Studio Theatre, TransAlta Arts Barns, 780.409.1910 • **By Catch the Kroy Productions, presented by the System Theatre, script by Megan Dart, starring Stuart Hoye, Nicole Marie Schafenacker, and Nikolai Witschl • May 7-9, 14-16, 8pm and 9:30pm (8pm only on May 9, followed by an after-party) • \$18 (adult)/\$15 (student/senior/Equity)**

BUDDY Roxy Theatre, 10708-124 St, 780.453.2440 • **The story of a man reflecting on his teenage years spent in a rural Alberta town by Darrin Hagen, presented by Theatre Network, starring Jesse Gervais, Mark Jenkins • May 5-24 • Two-For-One Tues: May 12 and 19**

CHIMPROV Varscona Theatre, 10329-83 Ave, 780.433.3399 • **Rapid Fire Theatre presents comedy every Sat, 11pm, except for the last Sat of each month until June 13 • \$10/\$8 (member) at TIX on the Square**

CONNIE IN EGYPT Varscona Theatre, 10329-83 Ave, 780.433.3399 • **Comedy by Stewart Lemoine from the mid '90s presented by Teatro la Quindicina • Apr 30-May 16, Tue-Sat 7:30pm; Sat mat: 2pm • Wed-Sat evenings: \$25 (adult)/\$20 (student/senior); Sat afternoons: \$15; Tue: Pay-What-You-Can**

DIE-NASTY Varscona Theatre, 10329-83 Ave, 780.433.3399 • **Live improvised soap opera directed by Dana Andersen • Every Mon, 8pm**

DIRTY ROTTEN SCOUNDRELS Mayfield Dinner Theatre 16615-109 Ave, 780.483.4051 • **Book by Jeffrey Lane/music and lyrics by David Yazbek • Until June 28 • Tickets at Mayfield box office, toll-free: 1.877.529.7829**

LOVE Third Space, 11516-103 St • Northern Light Theatre • By Patricia Cornelius, starring Amber Borotsik, Natasha Girgis, and Rob van Meenen • Apr 30 (preview), May 1-10, 8pm • \$25 (opening night)/\$15 (preview); Wed, May 6: Pay-What-You-Can (door); \$20 (adult)/\$18 (student/senior) at TIX on the Square

NEVERMORE Catalyst Theatre, 8529 Gateway Boulevard • **The Imaginary Life and Mysterious Death of Edgar Allan Poe • May 1-17 • Advance tickets at TIX on the Square • Special Gala fundraiser: Thu, May 21**

ONCE ON THIS ISLAND Eastglen High School, Majestic Theatre, 11430-68 St • **Until May 1, 7:30pm • \$10 at TIX on the Square**

SEXY GALS IN THE CITY Jubilation's Dinner Theatre, 8882-170 St, Phase II, WEM, 780.484.2424 • **A spoof on the popular TV show set love songs from the '70s and '80s • Until June 7**

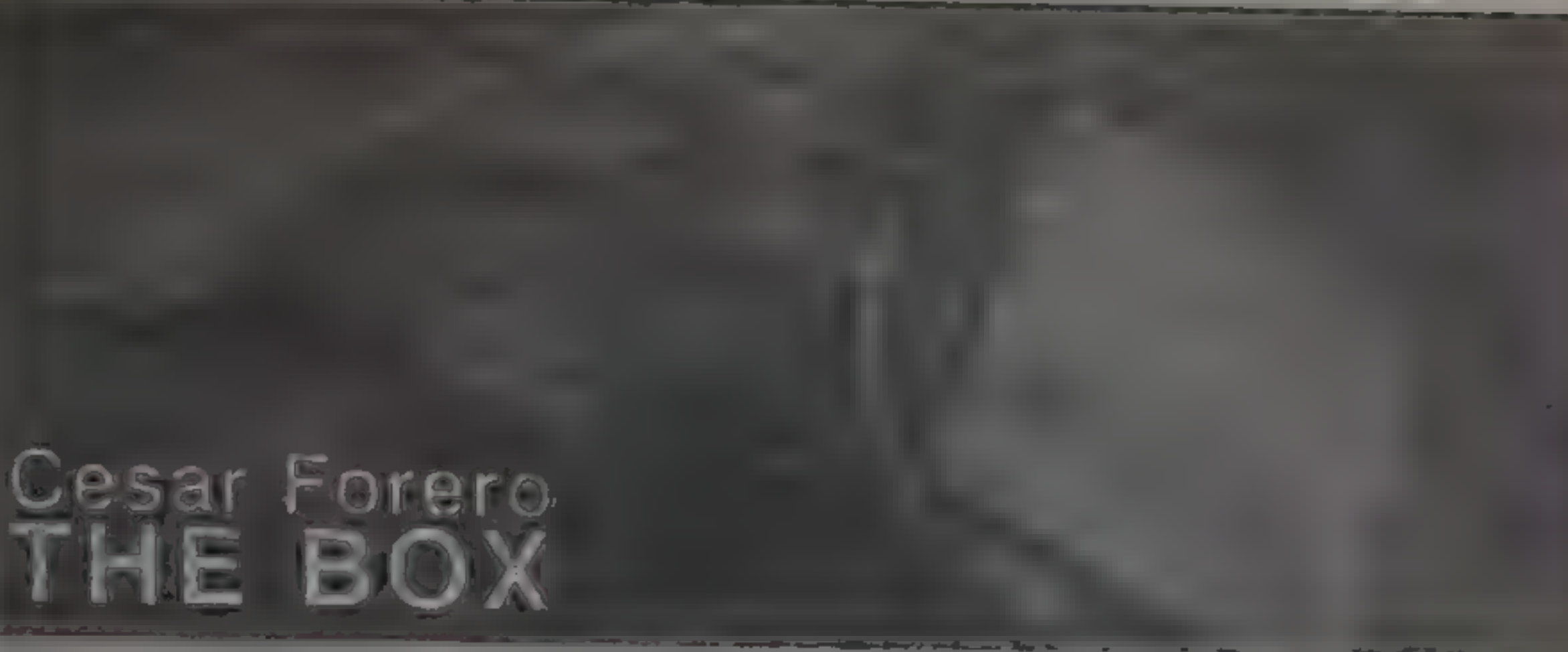
THE SHAPE OF THINGS Horizon Stage, Spruce Grove, 780.962.8995 • **Horizon Players, Black Box Theatre presentation, a theatre show for mature audiences directed by Richard Winnick • May 5-9 • Tickets available at Horizon box office, or TicketMaster**

SOMETHING'S AFOOT Memorial Arts Centre, 5206-50 St, Wetaskiwin, www.wetaskiwintheatresociety.com • **A Murder Mystery Musical presented by Waterworks' Players, based on the works of Agatha Christie • Apr 30-May 2 • \$15 (Thu/Fri show only, 8pm)/\$35 (Sat dinner show, 6:30pm dinner, 8pm show)**

STRAY La Cité Francophone, 8627-91 St • **Workshop West Theatre • A disturbing and poignant mystery by Elyne Quan • Until May 3, Tue-Sat 7:30pm; Sun 2pm • \$23 (adult)/\$18 student/senior) at TIX on the Square; Tue: Pay-What-You-Can (door); Sun mat: Two-For-One**

THEATRESPORTS Varscona Theatre, 10329-83 Ave, 780.448.0695 • **Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) • Until July 31 • \$10/\$8 (member) at TIX on the Square**

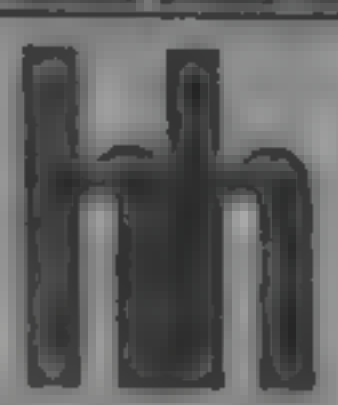
WIZARD OF OZ Citadel's Shofar Theatre, 9828-101A Ave, 780.425.1820 • **By L. Frank Baum, music and lyrics by E.Y. Harburg. Part of the Mainstage Series • Until May 24, 7:30pm, mat 1:30 pm • Tickets at the Citadel box office**



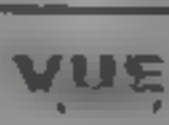
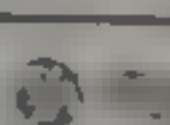
Cesar Forero THE BOX

Opening Reception
Thursday, April 30th 7-10 pm. Performance at 7:30 pm
Performance by: **Cesar Forero, Michelle Moylan and Sandra Clarke**
Artist talk Saturday, May 2, 1 pm • Show runs April 30 – May 30

Christine Koch Entropy

harcourthouse 
3rd Floor Gallery

Harcourt House Arts Centre
780.426.4190
10215 - 112 Street
Edmonton AB, Canada
www.harcourthousearts.ca

Edmonton  

THEATRE NETWORK ~ *live at the ROXY*

THE WORLD PREMIERE OF

BUDDY

BY STERLING AWARD WINNING PLAYWRIGHT

DARRIN HAGEN



JESSE GERVAIS
MARK JENKINS
Bradley Moss
Paul Bezbur
Scott Peter
Umar Hagen
Len Jackson
Cheryl Whitman

**When [Hagen] gets down
to creating a character
the results are riotous,
affectionate and touching**

May 1-21

780.453.2440
theatrenetwork.ca

SALE HOURS

MON.-THURS.
9AM to 8PM
FRI. & SAT.
9AM to 5:30PM

RED TAG Sales & Service BOTH LOCATIONS

RED TAG
SALE!




SHOP & COMPARE!!

TO \$80,595
NOW FROM
\$47,889



Trail-Sport
24 BH
SALE! WAS \$22,995 **\$16,999**



SV 280
SALE! WAS \$31,795 **\$24,999**



Wildcat
29 RKBS
SALE! WAS \$43,495 **\$37,099**



240 SL
SALE! WAS \$32,895 **\$24,999**

*UNITS MAY NOT BE EXACTLY AS ILLUSTRATED.



13105 St. Albert Tr.
NORTHWEST

780-451-6656

Toll Free: 1-800-216-4811

Arr
Trailer &
Simply Up
www.al

ALBERTA
MOTOR VEHICLE
INDUSTRY COUNCIL


AG rent IONS

ALL NEW & USED MODELS DRASTICALLY REDUCED!!!

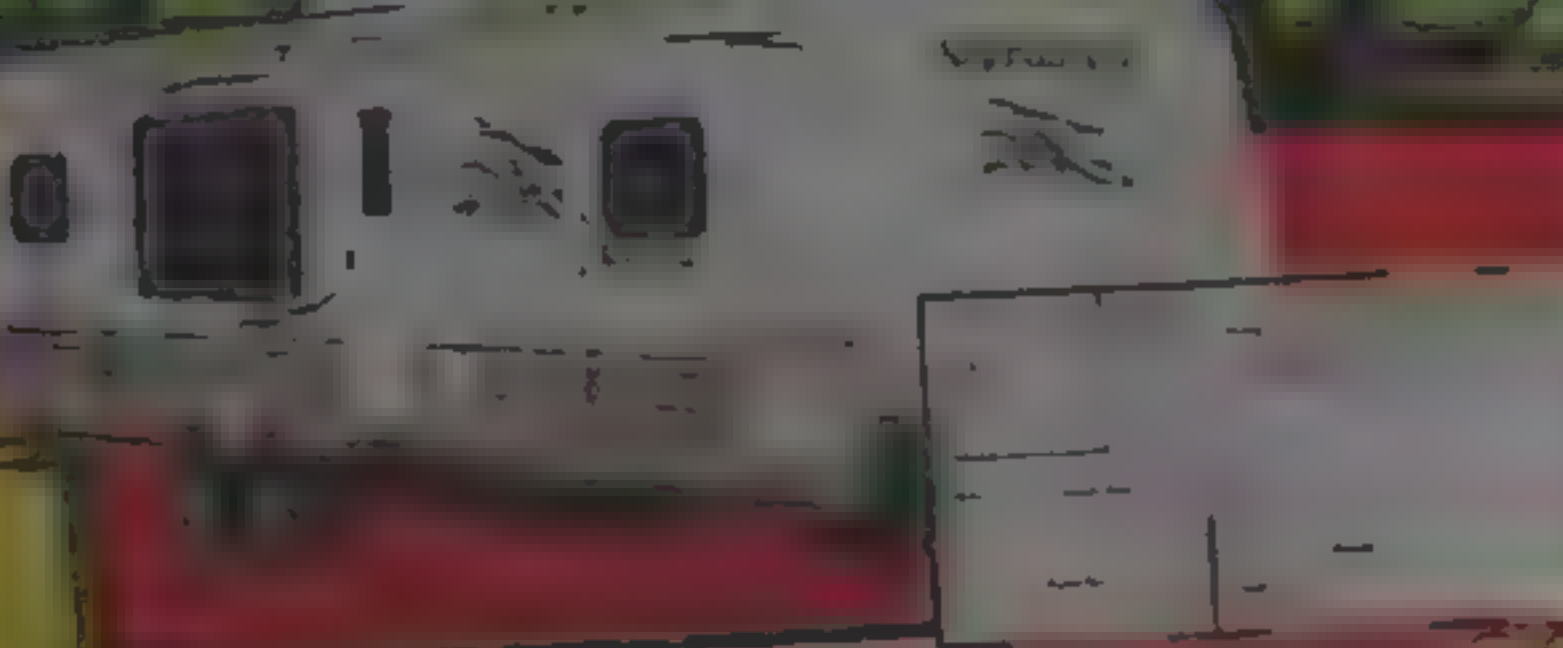
ALL PRICES
CLEARLY MARKED!

OVER 100 UNITS
MUST GO!!!!!!
SAVE UP TO \$15,000

SAVE
THOUSANDS!



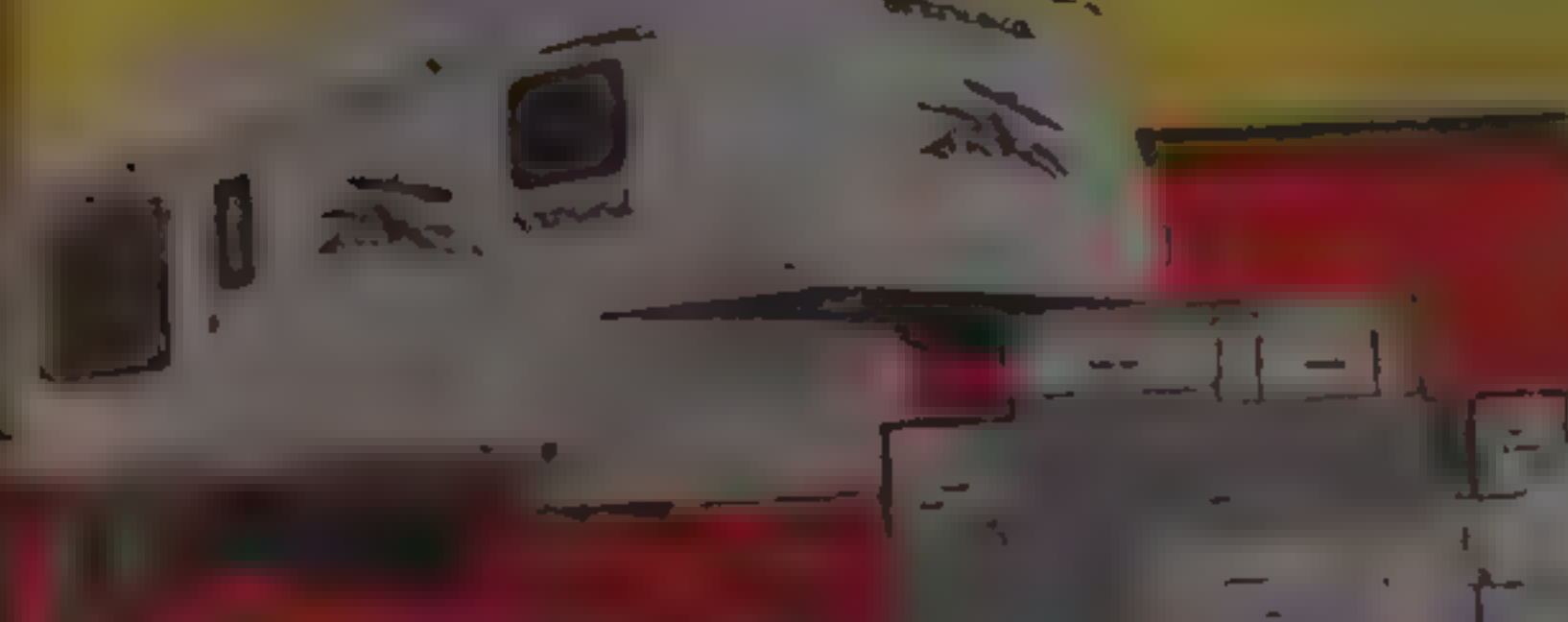
Wildcat
29 RLBS
\$35,199
SALE WAS 42,795




SPRINGDALE
260 TBI
\$19,999
SALE WAS 22,795



**RED TAG
SALE!**



SPRINGDALE
284 FWB
\$23,599
SALE WAS 30,795



SPRINGDALE
242 FWREL
\$20,599
SALE WAS 26,595

PERFECT
FOR LAKE
LOTS!

WAS \$44,595
NOW
\$35,299

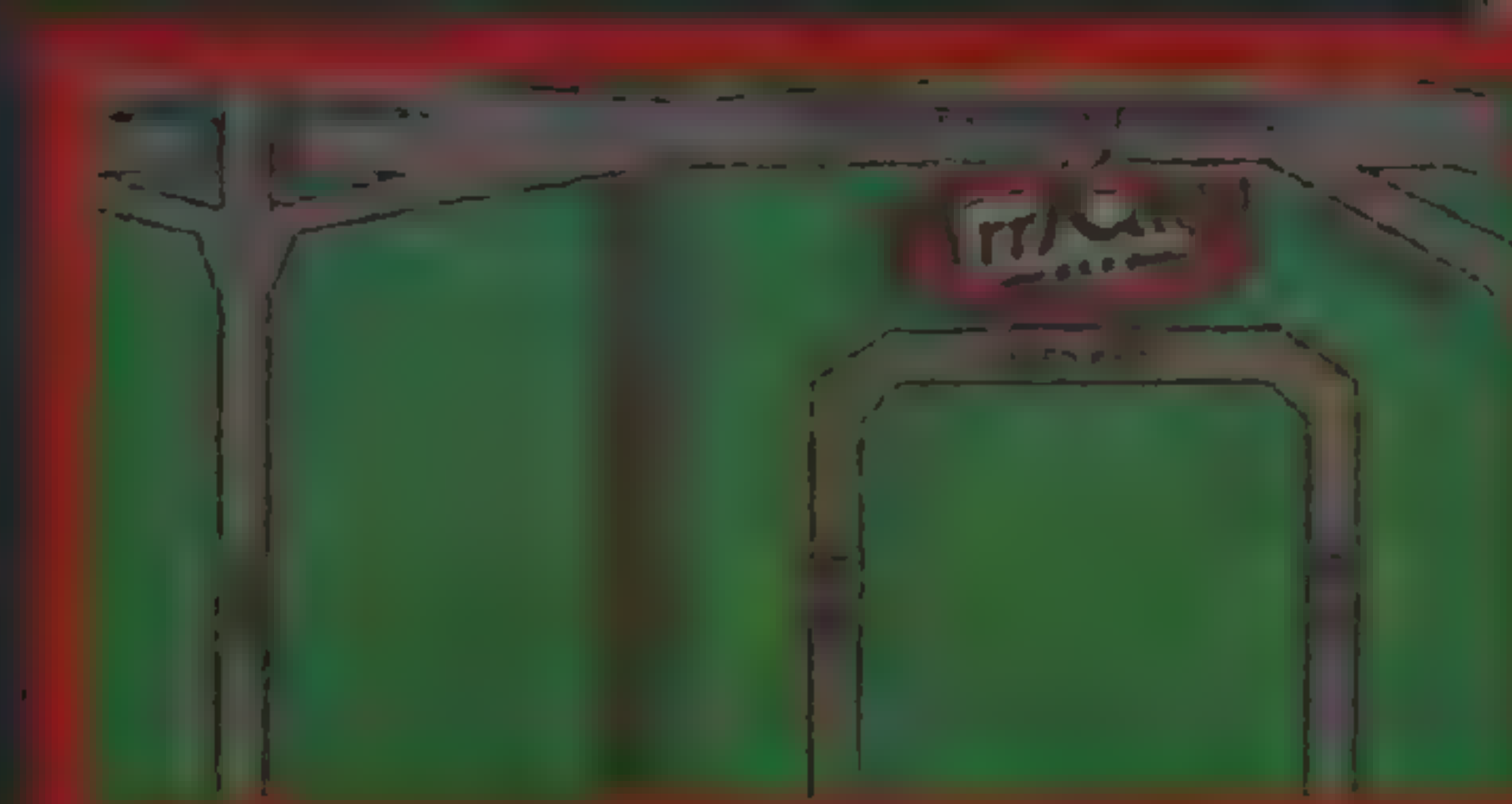
Lann

R.V. Centre
Available!!!

COME IN TODAY AND SEE OUR GREAT SELECTION!

1904 80th Avenue
EASTSIDE

760-440-4811



lannrv.com

Toll Free: 1-800-216-4811

DRAMA // TWO LOVERS

Bizarre love quadrant

Joaquin Phoenix navigates lovers and family in James Gray's moving *Two Lovers*

JOSEF BRAUN

// JOSEF@VUEWEEKLY.COM



RAP SESSION >> Love and family obligations collide in *Two Lovers*. // Supplied

As Leonard sinks to the bottom, he looks up toward the shrinking sun shattering in the frigid water, and just when he seems resigned to his death a woman crosses his field of vision, apologizing for having to leave. So what shakes Leonard out of his suicidal calm it seems is not even the promise of the woman's return, but rather the mere chance to caress the melancholy memory of her leaving him one more time. This is how *Two Lovers* begins. This phantom woman from Leonard's past will not reappear, but two others will take her place in his unfading desire to be swept away by some overpowering feminine force.

As depicted by Joaquin Phoenix, Leonard is at once among the most pathetic and dynamic protagonists in recent cinema. He's introduced to the lovely, kind and comforting Sandra, exquisitely and movingly played by Vinessa Shaw, by his parents. She'll be good for him, as well as good for business—her family's interests in investing in Leonard's parents' Brighton Beach dry cleaners. She's a too-perfect match for this depressed but sheepishly charming guy from good immigrant Jewish stock.

By accident, though it somehow feels closer to his own volition, Leonard meets Michelle, an unstable, vivacious new neighbour played by Gwyneth Paltrow. Michelle, who dates her older, married, wealthy boss, who likes designer drugs, who is not Jewish, is clearly not good for Leonard the way Sandra is. She comes to embody everything Leonard longs for, as opposed to what he can have.

The third woman in Leonard's life is Ruth, Leonard's mother, played by the inimitable Isabella Rossellini not as the stereotypical nasally Jewish momma, but as a concerned and conservative woman who deep inside just wants to do right by the unruly dictates of her son's heart. *Two Lovers* is not so much a love triangle as an uneasy quadrant around which Leonard must box step until he builds up the courage or foolishness to break off in a single, focused direction.

As wildly distinct as the very intimate *Two Lovers* is from *We Own the Night*, the large-scale crime drama director and co-scenarist James Gray made immediately before this, it's startling how closely their thematic trajectories match up. It's something we spoke about quite a bit when I interviewed Gray. With four films now under his belt—the others are *Little Odessa* and *The Yards*—Gray has de-

veloped a very particular body of work, one that combines familiar, audience-friendly genres and talented stars with a flair for intricate visual poetics, but that's arguably had a hard time finding the larger audience it deserves. Still, as Gray explains it, he's been lucky to make these films at all, and to make him his way.

VUE WEEKLY: *Two Lovers* seems in one sense a cautionary tale against family as a force that's antithetical to self-realization. It contradicts so many movies set in ethnic communities that strive to show family as something comforting, fortifying, and at worst frustratingly quirky.

JAMES GRAY: Absolutely. And addressing something of both these things you describe is part of what makes movies about family so intriguing. Family can be a locus of great emotional support, and also a terrible place where your dreams are killed. In *Two Lovers* the family stifles Leonard, but it also saves his life.

VW: Obviously it would be deluded to blame Leonard's problems on anything other than his own weaknesses and precarious desires, but I couldn't help but consider how much he's a product of this very specific environment the film carefully evokes.

JG: It was especially important to me that Leonard's parents were very clearly not Americans, that he felt outside the mainstream from the very beginning. And that the family home itself is claustrophobic. It's shot that way. We didn't construct a set, so you couldn't just move walls around. Essentially the camera was always in a place where a person could be.

VW: So when we watch Leonard in his parents' home, even when alone with a woman, there's always this ghost of a familial presence. Yet it's interesting that you mention the claustrophobic scenes, because I want to ask you about another scene that feels exactly the opposite, this moment where Leonard confesses his love to Michelle on the roof. It's a turning point that manifests very emotionally, very physically. One of the things that made it so memorable for me is the fact that it's delivered in this slow, unbroken, gliding, nearly hypnotic overhead shot.

JG: Yeah, the camera starts about eight feet in the air while they're in that brick gazebo and winds up becoming a two-shot in profile of the actors. The shot is about five minutes long. What happens here, what I intended, was that at about this point in the film things start to become dreamlike,

more cosmic and mythic. I was trying to find a way to mirror how delusional Leonard was becoming.

VW: It's a testament to the complexity of *Two Lovers* that Sandra, while representing the safer romantic choice for Leonard, is so utterly appealing, beautiful, unpretentious and sexy, while Michelle is hardly a mere vixen. The performances really defy the archetypes.

JG: I tried to steer clear of the romantic comedy version of this story. I wanted it to be that Leonard was blind, that what made Sandra unappealing was how much the family liked her, to express how elements of our desire for someone are entirely external to who the person really is or what they look like. Sandra could be the most beautiful person on earth and Leonard wouldn't have seen it.

VW: Something that defines Leonard is his inner conflict between the reassurances of tradition and the allure of recklessly breaking away and venturing into new terrain. I wonder if you don't feel something similar at times in the way you've developed your films, which echo previous periods of film history and yet seem poised on the vanguard of the current scene.

JG: Well, I used to think a lot more

about where I sit in the world, who likes me and who doesn't. But one of the advantages of getting older and more decrepit is that at a certain point you don't give a shit anymore. You do the work that feels close to you. To me, the litmus test for a work of art—and in my case I'm using the term loosely—is whether it can move you without offending you. That's it. We're living in a cultural scene that's largely quite bereft of soul. It can be quite depressing. But I've been very lucky. I get to make the films I want to make. I have been denounced by some, but very respected by others. You really can't ask for more than that.

VW: You've worked with Joaquin Phoenix now on three pictures, and his performances in them have been among the finest of his career. How have his contributions changed or intensified the stories you've been trying to tell, or perhaps the way you've told them?

JG: He has sharpened my sense of what constitutes my biggest interest in movies, which is the ability to depict the external and the internal conflict in hand. He's quite brilliant in that way, very experimental, very inventive. He's raised the bar. I've learned a lot from him.

VW: I wonder if when you first worked with him these were things you might have only been able to see in the cutting room, things that it took longer to learn how to detect while actually on set. After all this time, are you now better able to read each other in the moment?

JG: I don't think we read each other at all anymore. We finish each other's sentences. It's become almost boring. I don't talk to him. He doesn't talk to me. I do another take and he says, "Yeah, I know." Honestly, I remember being very aware of what he was doing the first time we worked together, very aware of what kind of actor he was.

VW: I guess there's still some ambiguity regarding whether or not Phoenix will ever go back to acting, but I wonder if you have any more projects you're hoping to tempt him with.

JG: Sure. But I'm just trying to figure out where he's at. The bigger question is what he wants to do. I don't know what he's up to. I really don't. But if he decides to act, believe me, I'll find work for him. **V**

OPENING MAY 1

TWO LOVERS

DIRECTED BY JAMES GRAY

WRITTEN BY GRAY, MICHAELLO

STARRING JOAQUIN PHOENIX,

GWYNETH PALTROW, VINESSA SHAW

★★★★★

Cinema with Seoul

Korean films lack pedigree, but still deliver

DAVID BERRY

VUEWEEKLY.COM

South Korea is something of the weak sister in the Asian cinema world: thanks largely to the freedom of the 1990s Hong Kong cinema, China regularly produces films and auteurs acclaimed the world over, while Japan's horror and anime traditions are still exerting their cultural influence across the globe. Outside of Chan-wook Park and his Vengeance Trilogy, though—and even then, more so—South Korea rarely makes a mark outside the festival circuit, if even there: in *The Host*, a thrilling and inventive monster flick that most had high hopes for barely made a splash upon its North American release.

Part of that reputation is fair—Park is a talented filmmaker, but South Korea has never produced a Wong Kar Wai (*Chunking Express*, *Ashes of Time*) or a Hayao Miyazaki (*Spirited Away*, *Howl's Moving Castle*)—but I can't help but think that part of it comes from the fact that the South Koreans don't indulge as freely in stylistic flair as their Asian brethren do. This isn't to detract from their artistic merit, but there's a more visceral thrill in something like Yimou Zhang's martial-art-directed spectacles (*Hero*, *Curse of the Golden Flower*) or J-Horror that can hook people and get them to explore the rest of that particular nation's cinema. Many of the best films to come from South Korea, in contrast, are quiet, plaintive works, ones that seem to speak to a more particular sensibility.

That's certainly the case with two of the best films from Metro's **South Korean Film Festival**, showing all this weekend, at least. Ho-Hur Jing's *Christmas in August* (1998, ★★☆☆), the oldest film in this collection, but well worth the wait, is a moving, downright sentimental film, although also so quiet and simple it seems destined to pass a significant audience by. It is, at its heart, a film all about appreciating the small moments that make up life, and yet its tactic is never to say as much, instead preferring to simply show their small joys, far more concerned with replicating their mood and feeling than offering any kind of rational argu-

ment. Christmas follows Jung-Won (Suk-kyu Han), a happy-go-lucky photographer who seems as lively and full of joy when he's taking customers

portraits as he is riding a rollercoaster with Da-rim (Eun-ha Shim), the brazen but good-natured meter maid who is slowly infiltrating his life. We're first exposed to Jung-Won in a plaintive mood, considering mortality after attending the funeral of a friend's father, rather simply stating that all things will pass. Over the course of the film it will slowly be revealed that he has more reason than most to wonder about his own mortality: Jung-Won is dying, though the only time he admits this is when he's joking, living his life not so much in denial of what's coming as treating it as irrelevant, something so commonplace that it would be absurd if it would affect his temperament.

Jung-Won's serene demeanour is slowly broken down by Da-rim, though, a girl who professes to find men boring, but who takes a particular interest in the single, untroubled Jung-Won, picking up on the smallest details about him—how he dresses, what his astrological sign is—and teasing him about them. In this sense, Da-rim's tactics seem similar to the film's: despite the fact Christmas in August is about a dying man, it is utterly devoid of big, revelatory moments. Jung-Won and Da-rim's subtle courtship is explored through tiny interactions: sharing an umbrella or a scooter ride, running into each other at lunch, making small talk on the couch in Jung-Won's store. This logic is extended to the rest of Jung-Won's life, too: his most common interaction with other people is setting up group photos, an act that Jing lingers over every time, revelling in Jung-Won's carefree enjoyment of each and every portrait. It all builds to a predictably heart-breaking ending, less climax than particularly emotional dénouement, a fitting cap to a film that avoids big, dramatic moments.

Lee Chang-Dong's *Secret Sunshine* (2007, ★★☆☆) doesn't necessarily share Christmas in August's preference for the minimal, though it certainly has a similar penchant for lingering in moments, letting its events unfold in front of it. Shin-ae (Do-yeon Jeon) is moving with her son to Milyang, the city that gives the film its translated title, after her husband has passed away in an accident. Not long after she settles, however, tragedy strikes again, in the form of her son being abducted and murdered. Barely able to cry, Shin-ae is left in



I'VE GOT A SECRET >> *Secret Sunshine* highlights the Korean Film Fest. if Supplied

an emotional void until she follows the entreaties of her pushy Christian pharmacist and goes to church. There, she finds some form of catharsis, at least until she follows the Christian commandment to forgive her enemies, and attempts to forgive her son's killer: in prison, she finds him to have accepted God as well, but the holy father's forgiveness seems to have robbed her of her own capacity for the same, and she's once again plunged into despair.

Secret Sunshine can at times be a gut-punch of a film, one that's unafraid to sift through the depths of emotional despair and longing, especially after Shin-ae loses her born-again faith. And yet, it can also feel like a laconic drift, a film that too often replicates Shin-ae's empty, emotionless moments. In that respect, I'd compare it to *I've Loved You So Long*, right down to the brilliant female lead performance: like that film, this is a complicated, thoughtful treatise, but still somehow too removed, to detached from its characters to really take us through their struggles. *Secret Sunshine* is the more successful of the two, mostly because of Chang-Dong's spare camerawork, but it still feels too empty for a film that can occasionally pull out some wrenching moments. **V**

FRID MAY 1 - SUN MAY 3
KOREAN FILM FESTIVAL
FEATURING CHANG-DONG LEE'S
SECRET SUNSHINE, CHRISTMAS IN AUGUST
AND OTHER KOREAN FILMS
FOR FULL LISTINGS AND TIMES, GO TO
VUEWEEKLY.COM

Alec Baldwin Kieran Culkin Rory Culkin Jill Hennessy
Timothy Hutton Cynthia Nixon Emma Roberts

A DERICK MARTINI PICTURE

LYMELIFE

FROM EXECUTIVE PRODUCER
MARTIN SCORSESE

WINNER 2008 - CRITICS AWARD
TORONTO INTERNATIONAL FILM FESTIVAL

"A leaner and meaner
American Beauty."

- Rob Nelson, *Variety*

"Ordinary People meets
Little Miss Sunshine"

- Pete Hammond, *Hollywood.com*

"An affecting drama somewhat
evocative of *The Ice Storm*"

- Roger Ebert, *Chicago Sun-Times*



view the trailer at:

www.lymelife-movie.com

EXCLUSIVE ENGAGEMENT

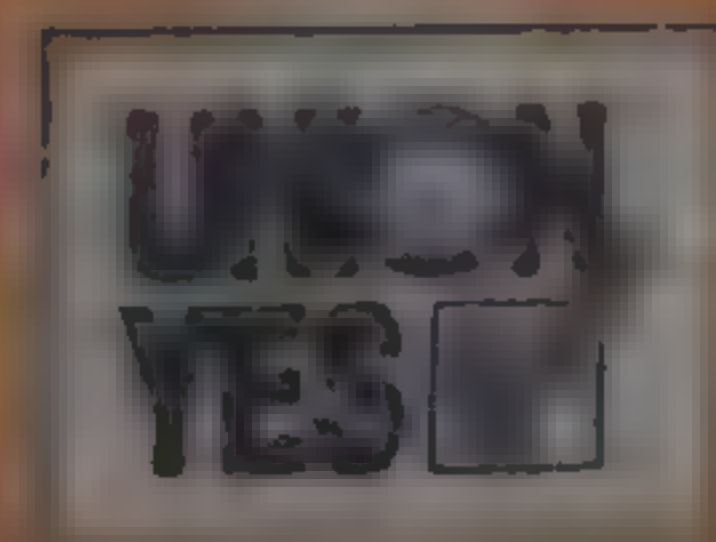
STARTS FRI. MAY 8TH

PRINCESS THEATRE

10337 82 Ave. Tel: (781) 433-0722

IBEW 424
Alberta's
electrical workers

**Live Better,
Work Union!**



EDMONTON 451-9086
WWW.IBEW424.NET

Megatunes

Your Music Destination

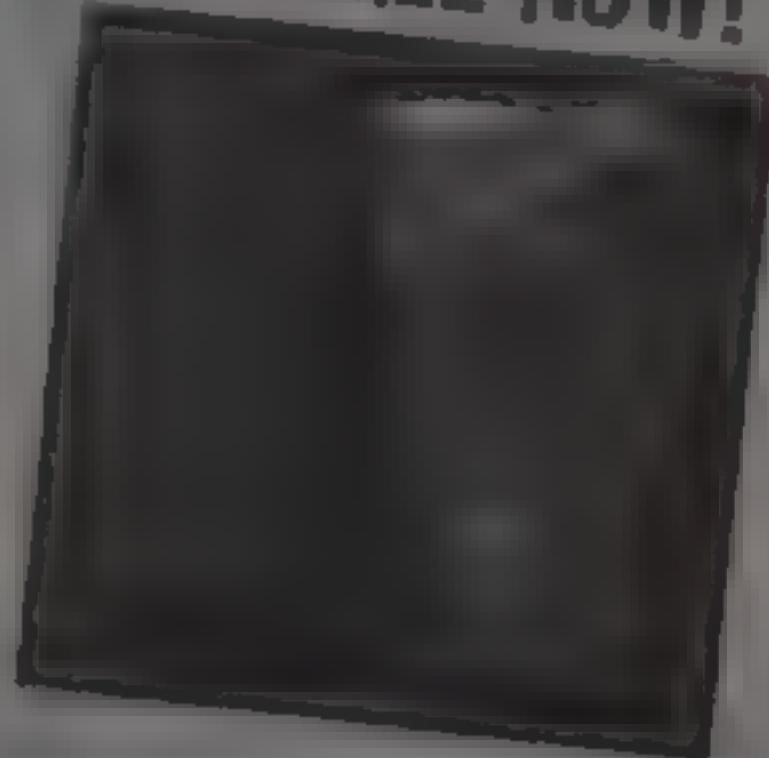
TOP 30 FOR THE WEEK OF APRIL 30, 2009

1. Neil Young – Fork In The Road (reprise)
2. Neko Case – Middle Cyclone (anti)
3. Mastodon – Crack The Skye (reprise)
4. Ruthie Foster – Truth (blue com)
5. Buddy & Julie Miller – Written In Chalk (new west)
6. JJ Cale – Roll On (rounder)
7. Rachelle Van Zanten – Where Your Garden Grows (rvz)
8. Yeah Yeah Yeah's – It's Blitz! (interscope)
9. Propagandhi – Supporting Caste (smallman)
10. John Doe & The Sadies – Country Club (outside)
11. The Decemberists – The Hazards Of Love (capitol)
12. Justin Townes Earle – Midnight At The Movies (bloodshot)
13. Dan Auerbach – Keep It Hid (nonesuch)
14. Depeche Mode – Sounds Of The Universe (emi)
15. V/A – Dark Was The Night (4ad)
16. Deep Dark Woods – Winter Hours (black hen)
17. Marianne Faithfull – Easy Come Easy Go (decca)
18. DOOM – Born Like This (lex)
19. Bonnie 'Prince' Billy – Beware (drag city)
20. Leonard Cohen – Live In London (columbia)
21. Patrick Watson – Wooden Times (secret city)
22. Geoff Berner – Klezmer Mongrels (jericho beach)
23. Brutal Truth – Evolution Through Revolution (relapse)
24. Chris Issak – Mr. Lucky (reprise)
25. Maeleine Peyroux – Bare Bones (rounder)
26. Robyn Hitchcock & The Venus 3 – Goodnight Oslo (yep roc)
27. Animal Collective – Merriweather Post Pavilion (domino)
28. Romi Mayes – Achin In Yer Bones (romi mayes)
29. Jill Barber – Chances (outside)
30. Elvis Perkins – Dreamland (xl)

DOOM – BORN LIKE THIS

The long awaited new solo album by DOOM (previously with an MF prefix) is out now. 'BORN LIKE THIS' features Ghostface and Raekwon from The Wu amongst others. This is the record long time fans have been waiting for.

ON SALE NOW!



10355 Whyte Ave. Shop online at megatunes.com 434-6342

DVDs >> STRANDED

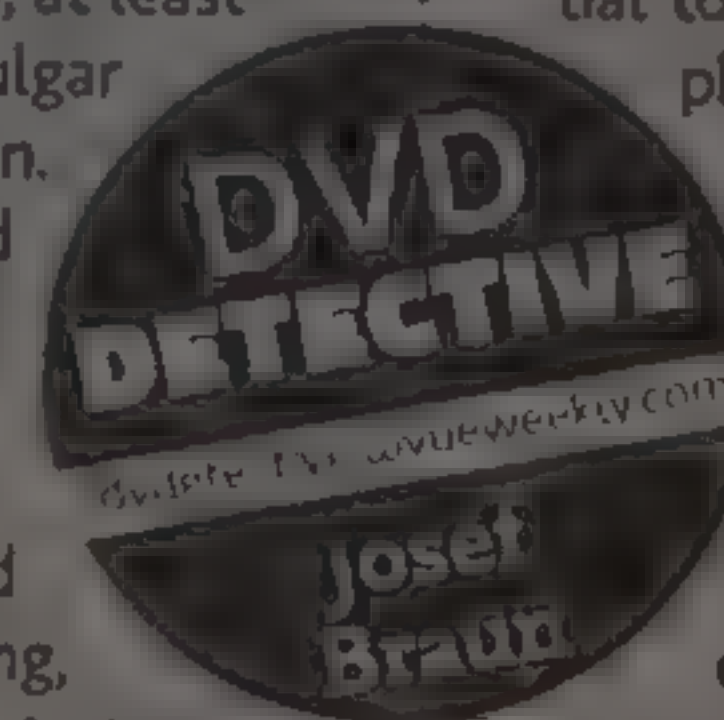
Unimaginable

The '72 Uruguayan plane crash is brought to vivid life in Arijóns' *Stranded*

It was not like a shipwreck, one survivor explains. Rather, it was somehow closer to being lost at sea, the snow being just as unruly, oppressive and deadly a force. At first, some wondered if they'd awoken to find themselves in the hereafter, the vastness and blankness of their surroundings evoking some realm of heavenly purity, of desolate, austere beauty, and it was only the cries of agony, the tremendous, unimaginable suffering endured by all those who didn't instantly perish that convinced them otherwise. This place they found themselves in was indeed very much of this world, but to listen to their testimonies you'd think they'd returned from a distant planet.

Watching Gonzalo Arijóns' *Stranded: I've Come From a Plane That Crashed on the Mountains* is an exhausting experience.

And after you've seen it, the idea of telling this story in any other way, at least cinematically, starts to feel vulgar or insufficient in comparison. While there are well-staged and evocative re-enactments to help us visualize their narratives, so much of the film is comprised of now middle-aged men simply sitting, remembering, speaking—yet it's absolutely riveting. Each of its subjects, articulate, vivid storytellers the lot, talk us through their memories of the incident, the 1972 crash of Uruguayan Air Force Flight 571 in the Andes. Of the 45 people on board, only 16 lived to see rescue some grueling 72 days later. Yet the fact that 16 survived, that any survived, is about as close to a true miracle as most of us will ever know of.



The plane carried the Old Christians, a rugby team from Montevideo, Uruguay, en route to a match in Santiago, Chile. They did not reach their ostensible destination, but the situation in which they found themselves would prove to be a defining moment in each of their lives. They shared numerous traits that one can't help but interpret in retrospect as somehow essential to their survival: youth, nationality, physical fitness, education, class, an ethic of teamwork and varying degrees of religious conviction. To this day they all live within a short distance of one another. The durability of their faith and sense of brotherhood would come to lend heightened meaning to their team's moniker, seeing them through the most horrific and despairing depths of their 72-day trial. They had no outdoors training and were unfamiliar with the mountain conditions. One survivor describes how the crash gave him his very first contact with snow—which he immediately waded in up to his chest. They had little food, poor clothing, nothing to create heat with, and, despite there being two medical students among them, no medical supplies. They would eventually be forced to resort to cannibalism. Yet here, most of all, they took comfort in their religious beliefs, citing Christ's offering of his flesh during the Last Supper as precedent and permission for the carnal communion they came to partake in. For all their lack of supplies, they did have a functioning radio—which meant that they were able to listen to broadcasts announcing that the search for them was called off due to weather conditions. The assumption was that they were surely all dead.

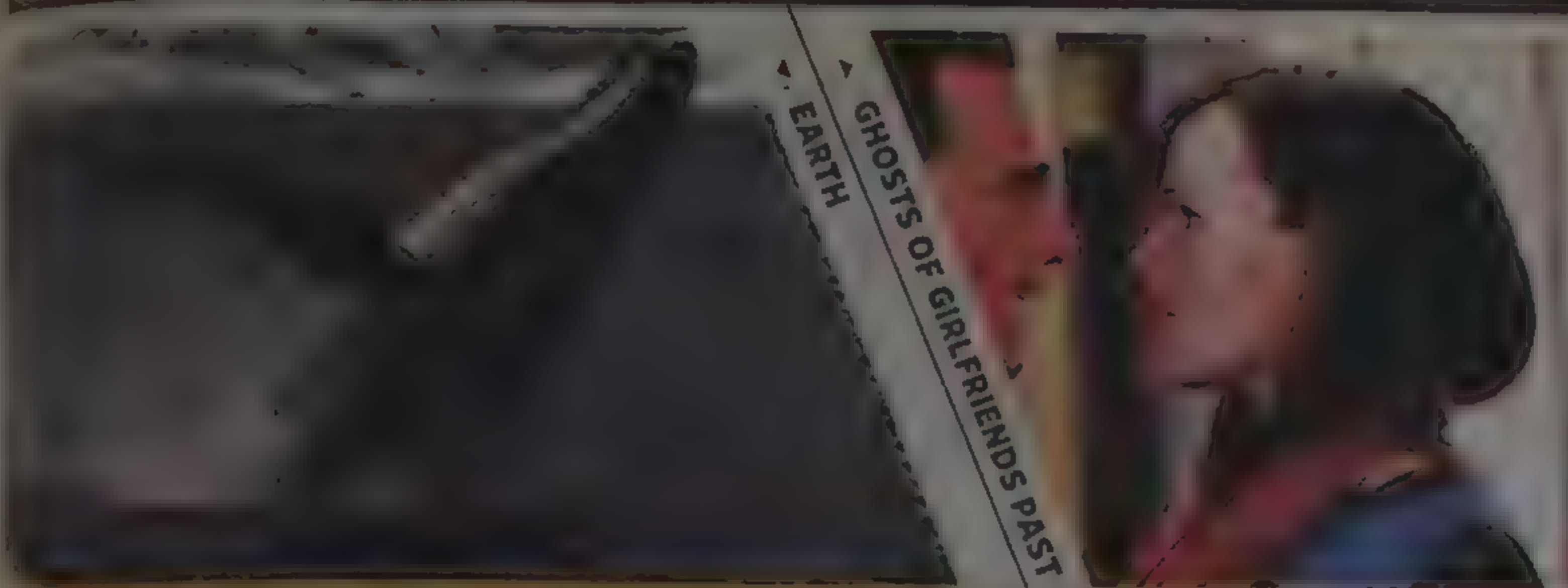
Many of us already know this story, through news reports of the day, through journalist Piers Paul Read's 1974 bestseller *Alive*, Frank Marshall's 1993 adaptation of Read's book starring Ethan Hawke, or the recent memoir by Fernando Parrado, the survivor played by Hawke. But you haven't heard the story in a way that even approximates the power and intimacy of Arijóns' documentary. There is a scene in which a man describes speaking lovingly to his wife's corpse as it lay in the snow, which eventually swallowed her up altogether. Parrado and Roberto Canessa eventually set out to find help, despite having no idea where they were or in which direction they should venture. After 12 days, from across a river, they finally encountered a Chilean huaso named Sergio Catalan, who they could only communicate with by writing a note in lipstick, attaching it to a rock, and tossing it across the water. There is a scene in which Catalan describes Parrado and Canessa as literally smelling of the grave. No animal would approach them, he says. These are things you can't invent.

Arijóns' task of having to work all these incredible stories into a two-hour whole itself must have been arduous. Zeitgeist's new DVD supplies us with scenes left out of the final cut, some of which are so rich it's difficult to imagine how Arijón could bear to lose them. But I think Arijón, who grew up with some of these men, was wise to focus on making the train of disparate memories as fluid as possible, emphasizing the collective experience, since what is finally most remarkable about this story is how utterly devoid of infighting and conflict it is, how unlike any of the number of ruthless tales of survival we know from novels and movies. For all its appalling, infernal details, what we're left with by the end of *Stranded* is, strangely enough, a testament to optimism, love, interdependence and grace in some of the worst possible circumstances. **V**

IT WILL GET TO YOU.
A TENDER AND TERRIFIC FILM WITH ONE OF JOAQUIN PHOENIX'S
BEST PERFORMANCES. GWYNETH PALTROW IS
A LUMINOUS FUSION OF GRACE AND GRIT.
—Peter Dinklage, ROLLING STONE
★★★★★
FINALLY, THE YEAR'S FIRST SERIOUS MOVIE.
JOAQUIN PHOENIX EXCELS LIKE NEVER BEFORE.
—Lance Johnson, THE NEW YORK TIMES



STARRING JOAQUIN PHOENIX GWYNETH PALTROW AND JAMES SHAW
two lovers
WRITTEN BY JAMES GRAY DIRECTED BY JAMES GRAY & RICHARD MENELLO
STARTS FRIDAY! GARNEAU
612 444-5555 433-0725



Film Capsules

OPENING THIS WEEK

Ghosts of Girlfriends Past

Directed by Mark Waters
Written by Jon Lucas, Scott Moore
Starring Matthew McConaughey,
Jennifer Garner
★★★★☆

In a segment of a one-woman show, Sandra Bernhard once fondly recalled the girlhood memory of her father failing to nab tickets to *Funny Girl*, instead taking the family to see a matinee of *Any Wednesday* with Sandy Dennis. "Let's go see a woman doing the same thing she'll be doing for the next 20 years, though she did it best in *Any Wednesday*, you must admit."

Imaginably true of *Ghosts of Girlfriend's Past's* Matthew McConaughey, his alpha-male womanizer routine is not, as the staunchly critical bias of liberal audiences would have it, a cash cow for the date movie season (as if that time of year really ever ends). On a good day, he's the Southern likeness of Rock Hudson, sans gay rumours, flexible enough to land roles in almost any Hollywood genre but typical enough to remain a familiar constellation in the slowly evolving skies of Tinseltown.

He's not that bad of a guy, really. An animate structure of solid cheekbones, pearly white choppers and signature tanned nipples, McConaughey rolls into *Ghosts* in a half-parody of his persona as fashion and celeb photographer Connor Mead. After a lifetime bedding and breaking the hearts of a number of women into the triple digits, Connor faces three visits, a la Dickens' *A Christmas Carol*, from female phantoms revealing the nature and fate of his crooked, insensitive lifestyle.

All this takes place as Connor visits the mansion of his deceased womanizer uncle (Michael Douglas), on the eve before his brother's wedding. After Connor fails to screw any bridesmaids or the sexy mother-of-the-bride (Anne Archer), his past creeps up on him in the form of the frizzy-haired, braces-clad spazz who stole his virginity, whom he collects his tarnished player history, culminating in abandoning his potential true love, Sandra's maid of honour Jenny (Jennifer Garner). The visits proceed with the present, embodied by his frustrated assistant (stunning, hilarious Noureen DeWulf) revealing what his family and ex-lovers really think of him, and conclude with the future, where a mute angelic blonde transports him to a predictable but foreboding imagining of his death.

Director Mark Waters works effortlessly with romantic comedy scripts toying with the paranormal, like the entertaining *Just Like Heaven* and brilliant *Freaky Friday*. His style best described as "phantasmagoric-lite," seemingly generic characters are forced against rational codes of time and space to get an undeniable perspective on their private lives. McConaughey and the terrific ensemble baffle and enthrall their tight-ass audience into *Ghosts'* deliriously fun set-up, not to mention a refreshing take on the climactic device of the reformed sleazeball's speech to save his rear (selflessly delivered to his brother's friend).

JONATHAN BUSCH

PHOTOGRAPH BY VUEWEEKLY.COM

HOW PLAYING

Earth

Directed by Alastair Fothergill,
Mark Linfield
Written by Fothergill, Linfield,
Leslie Megahey
Narrated by James Earl Jones
★★★★☆

It wouldn't be proper to say that the BBC series *Planet Earth* revolutionized the nature documentary, but it's certainly the gold standard by which the rest of them will be measured. With a \$40 million budget for both the 11-part series and this film, *Earth*, largely re-edited footage from the series, it's the most expensive documentary ever made, and even though the scenery is natural, you can certainly see every dollar up on screen. A sublime mixture of more standard nature doc fare—dramatic chase scenes, nurturing mothers, roaming herds—with some utterly breathtaking, literally never-before-seen shots, it's a testament both to the unrivalled beauty of the natural world and humanity's ceaseless curiosity.

Apologies for sounding like a gushy, superlative fanboy, but honestly, if *Planet Earth* doesn't convince you of Edward O. Wilson's theory that we are born with an appreciation of nature, you're probably a deficient human. Some of the moments it captures—a lynx stalking the grave-like, snow-covered silence of northern boreal forest, herds of animals frolicking in the Eden-like splendour of a flooded African savannah, migratory birds so plentiful they make the screen look like flickering static—are so simply beautiful they do a far better job of convincing you of the importance of protecting the earth than thousands of well-reasoned arguments about global warming or habitat destruction ever could.

Essentially a Coles Notes version of the series, *Earth* is, admittedly, at times a bit frustrating: as the trailers imply, there is more of a focus on the cute, cuddly aspects of nature here than in the series, a tactic that's understandable if also slightly problematic. While it does make it more accessible, there are obvious deficiencies to focusing on species that are photogenic, not the least of which is the fact that the (mostly) large mammals and birds we gravitate towards are relatively minor parts of most ecosystems. Besides that, one of the strengths of the series was showing just how interconnected ecosystems are—something that's obviously impossible in such a brief overview. Thankfully, though, *Earth's* worst qualities are actually kept to a minimum: though the animal families are used as a framing device, most of the middle part of the film is a sober, though still enthralling, exploration of the world's natural beauty.

It certainly can't quite compare to the series, but as an introduction, *Earth* is more than capable, and if leads to more people tracking down the full version, it can't help but make the world, natural or otherwise, a better place.

DAVID BERRY

DAVID@VUEWEEKLY.COM

CONTINUED ON PAGE 34 >>



10112 10113
120 Main St. Unit 100
10112 10113
10112 10113
10112 10113
10112 10113

CANADA'S BEST COMIC STORE PRESENTS

FREE COMIC BOOK DAY

1st Saturday In May - May 2, 2009

1000s of FREE COMICS!

- Donate to the Food Bank and receive a custom sketch
- Great giveaways, including 4-day passes to the 2009 San Diego ComicCon

SPECIAL GUESTS

GAIL SIMONE

writer: Secret Six, Wonder Woman

TY TEMPLETON

writer/artist: Superman, Batman, Green Arrow, etc.

STEVE ROLSTON

Award winning artist: Queen & Country
Emiko Superstar

ED THE SOGG

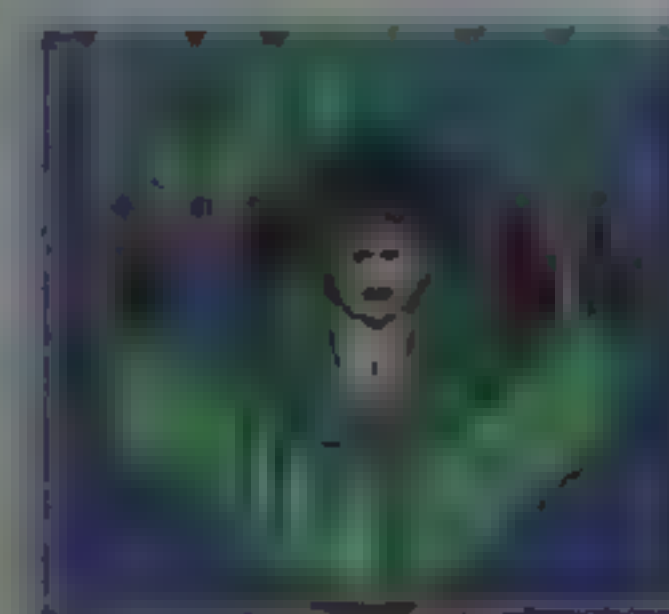
with LIANA KI
Famed TV Icons

ALL GUESTS STAY AT
ALBERTA PLACE
SUITE HOTEL
10049-103 St, Edmonton

HAPPY HARBOR TURNS 10!

Enter to win a chance to join our FCBD After Party Birthday Party with all of our guests featuring live music from local rockers
8 WILL LAST!

PLUS! The ultimate battle of

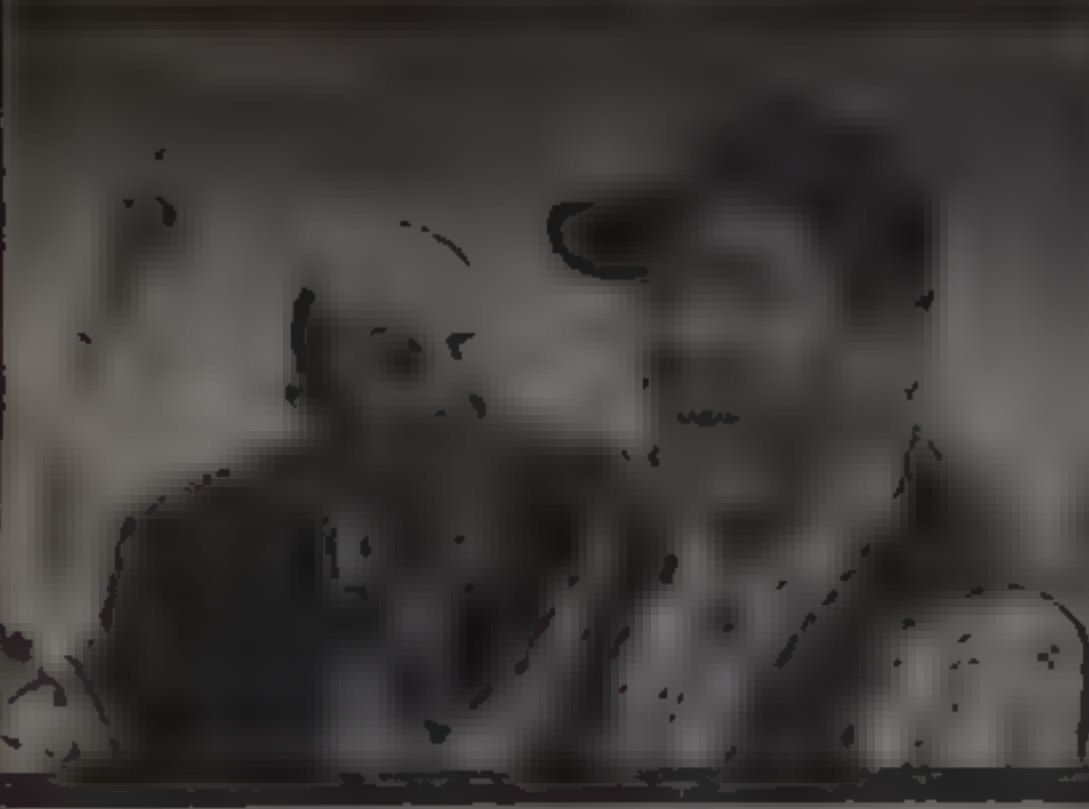


GOOD vs. EVIL!
Live roller derby action with the women from


E-VILLE ROLLER DERBY!

For more info about our FREE COMIC BOOK DAY celebration schedule and to shop online visit our website
WWW.HAPPYHARBORCOMICS.COM

PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728

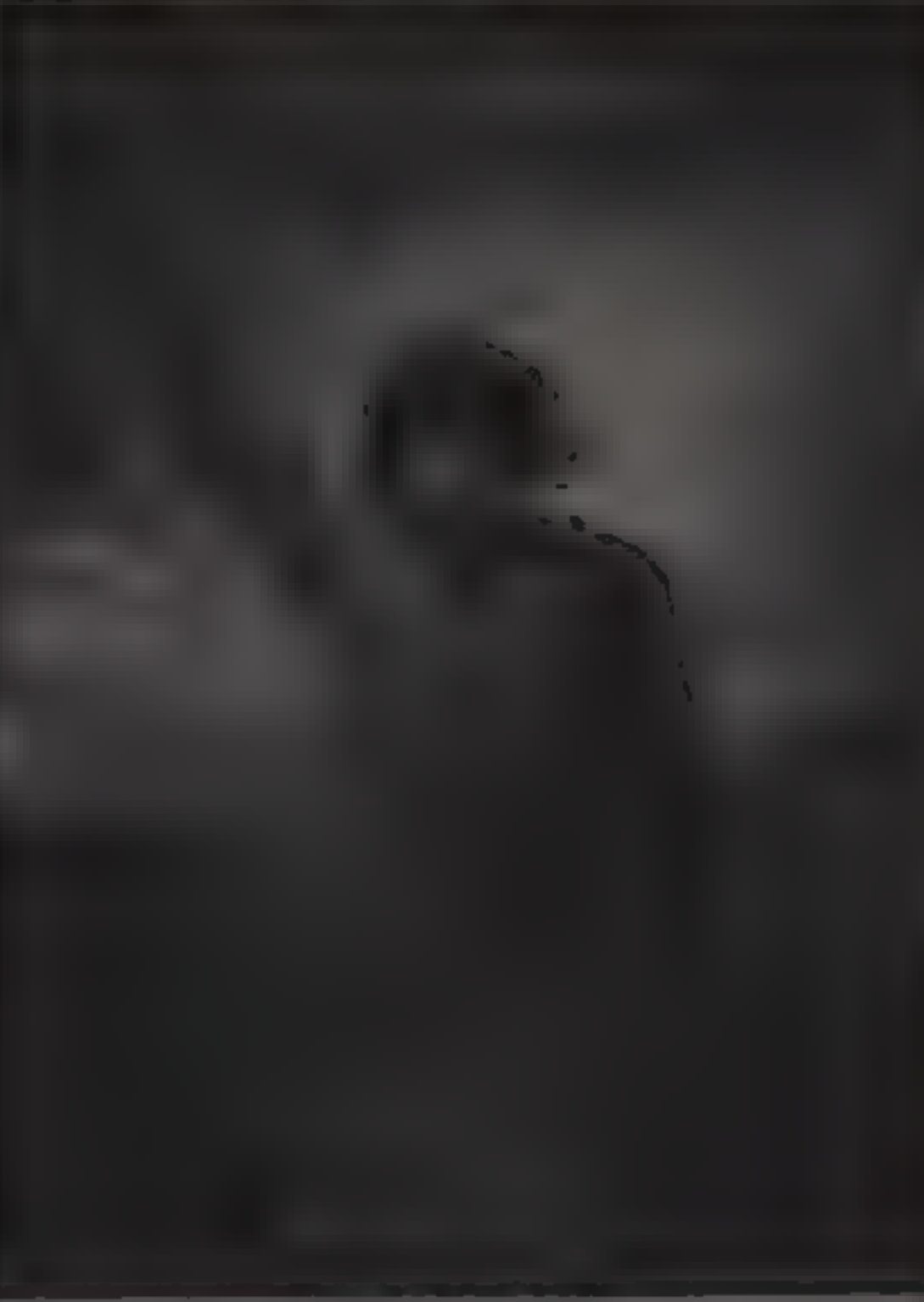


WELCOME TO THE STICKS
MAY 1-3 10:00 PM
RATED PG-13




HUNGER
MAY 1-3 10:00 PM
RATED R

PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728



THE PART 1
MAY 1-3 10:00 PM
RATED R



THE PART 2
MAY 1-3 10:00 PM
RATED R

metro CINEMA PRESENTS **MAY 1-3**

2009

Korean Film Festival

EXPERIENCE SOME OF THE BEST OF KOREAN CINEMA WITH 8 FILMS



Visit: www.koreanfilmfest.org
Organized by: www.madang.net

FOR FILMS AND SCREENING TIMES GO TO
METROCINEMA.ORG

All Metro screenings are held at Zeller Hall in the Citadel Theatre, 9020-101 Ave.
For more information, call 425-9212 or log on to www.metrocinema.org

Canada Council for the Arts, FAVA, Edmonton Film Society, Metro Cinema

FILM REVIEWS

Film Capsules

<< CONTINUED FROM PAGE 33

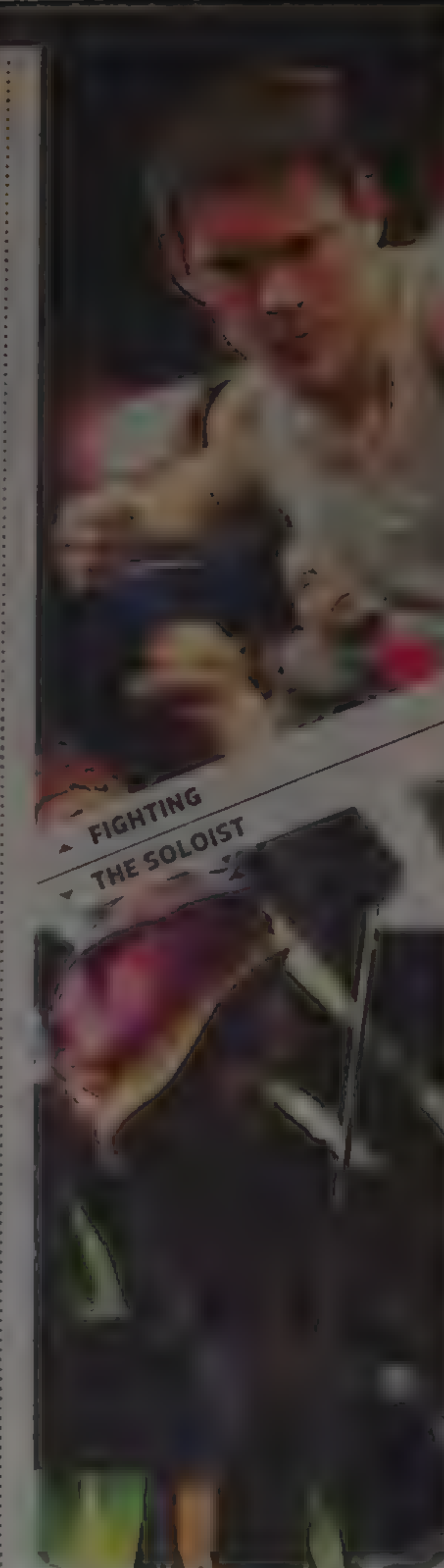
Fighting

Directed by Dito Montiel
Written by Montiel, Robert Munic
Starring Channing Tatum,
Terrence Howard
★★★★☆

Like its title suggests, as gently as a punch below the belt, *Fighting* isn't about subtlety. This is Rocky for the UFC generation, a baby-faced newcomer from down South and a small-ticket manager from Chicago trying to take a big-cash bite out of the Big Apple with secret, no-holds-barred fights. But what Dito Montiel's film lacks in subtlety it makes up for with heartfeltness, though not quite artfulness. There's a bruised affection for the town on the Hudson, from its sidewalk hawkers and Brighton Beach meeting-halls to backroom bettors and Bronx corner shops. Mid-stream conversations and awkward first-date chats swagger and stagger in cramped nightclubs or out on diner patios.

Naively determined yet faintly, dangerously nervous, Shawn MacArthur (Channing Tatum) is in New York trying to lick his wounded past back in Alabama, where a blow-up with a fellow wrestler at school turned into a beat-down against his coach and father. Terrence Howard is Harvey Boarden, who's got a voice like Tyson but aspirations of becoming the Don King of the fight-club circuit.

There's a nicely drawn-out, laced-up sexual tension between Shawn and Lati-



FIGHTING
THE SOLOIST

na waitress Zulay (Zulay Henao), their relationship eyed warily by her feisty grandmother. Even the fight scenes are all spar-optica and no gore-nography, with their realistic, lunging sense of winning at all costs, scrabbling and grappling for the upper hand. It's like surviving the city, *Fighting* declares—you've gotta sacrifice and suffer to get ahead in a harsh, hustle-or-be-hustled world.

But while the flick scores a KO in its single-metaphored look at urban hustlers, as soon as that music kicks in and the crowd gathers round to watch the blows land, it's ultimately about facing off against the clichés (mean streets, tough training, a romance, the showdown) of fight films, themselves always contending for that most clichéd of prizes, the American Dream. The ropes of class shame are hinted at but never backed into, Shawn's rise through the bloody ranks is a little too quick and clean, his Dream's payoff super-heavyweight, and

his character never gets complex enough to make him really worth backing. His hair-trigger father issue fires blanks, and his rivalry with that other wrestler is never explained beyond the guy seeming like such an asshole that even a proctologist couldn't like him.

So it's oddly fitting, in the ending, that a movie which can put you ringside in the streets of a city that, it lovingly feels, shapes its tough-minded residents' lives, suddenly parks up and shuts town. *Fighting* is the bell rings, the film's punched above its genre but can't quite muster enough activity to take the title and make a *Fighting* film totally its own.

BRIAN GIBSON

// BRIAN@VUEWEEKLY.COM

Obsessed

Directed by Steven Shill
Written by David Loughery
Starring Idris Elba, Beyonce Knowles,
Ali Larter
★★★★☆

Pop star beloved Beyonce Knowles wets her fans' seats as an onscreen performer in the story-within-video for recent ballad "If I Were a Boy," a fantasy as a lady cop pulling the wool over her lover's eyes heartbreakingly draws upon the uncompromising double standards of heterosexuality. Once strictly the flawlessly driven dancer bred by career-wise parents, Knowles took soulful advantage of the genre of videos that tell stories, namely soapy high-drama ones, and it clicked.

In *Obsessed*, her follow-up role to *Cadillac Records* and *Dreamgirls*, Knowles turns out little more, perhaps even less, than amping up the narrative of her videos. Despite being a secondary character in a thriller about a blonde temptress after the heart of a married business executive, Knowles is the most memorable character as a strong-willed wife whose misunderstood jealousy saves the day.

Derek (Idris Elba) moves his wife Sharon (Knowles) and their toddler into their gorgeous new home in Beverly Hills. On an elevator ride to work the next day, he meets his new temporary assistant Lisa (Ali Larter), unsettled by the sexual presence and sly wit. Sharon is immediately suspicious, not only of the blonde tart's intentions, but also those of her husband. Soon enough, at a Christmas party, Lisa makes her move, starting a series of advancements toward Derek that tempt him less and less the more batshit crazy she seems in the process.

Obsessed has wrongly been compared to *Fatal Attraction*, when more appropriate parallels might be drawn to the slew of porn films inspired by Adrian Lyne's 1987 classic. Practically every scene uses some sort of climactic tool, as Lisa drugs Derek's cocktail, breaks into his home or kidnaps his child, but hardly delivers a worthy money shot, metaphorically speaking. Not until the trailer's buzzed-about catfight

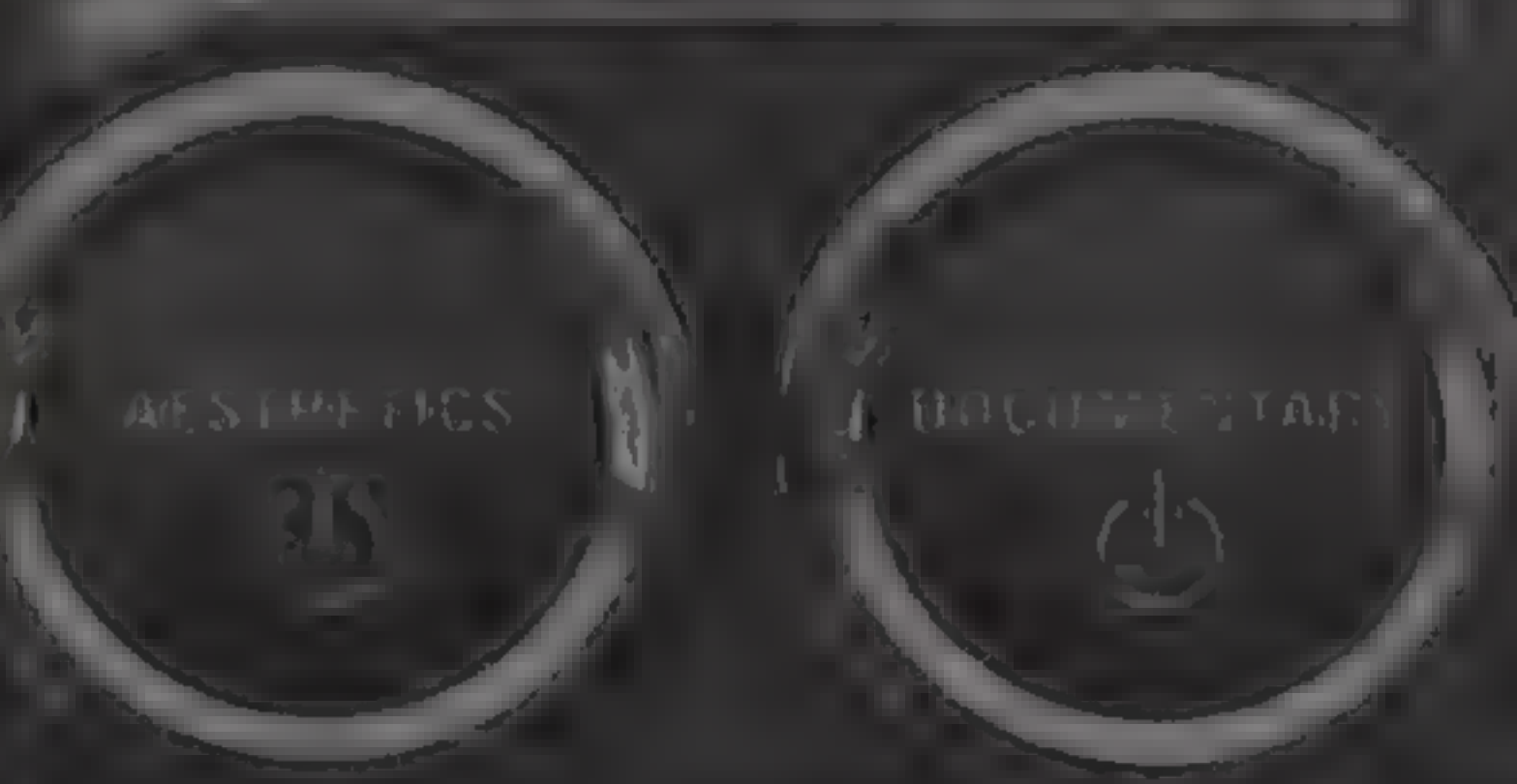
GARNEAU
theatre
8712 - 109 Street - 433-0728



TWO LOVERS
MAY 1-3 10:00 PM
RATED R

ROCKY HORROR MAY 16 - TICKETS ON SALE NOW

YOU CAN'T JUST TURN IT ON



TAKE A CLASS AT FAVA

AESTHETICS OF EDITING
April 2: 4:30-6:30 pm
\$110 non mem
\$132 non mem (+GST)

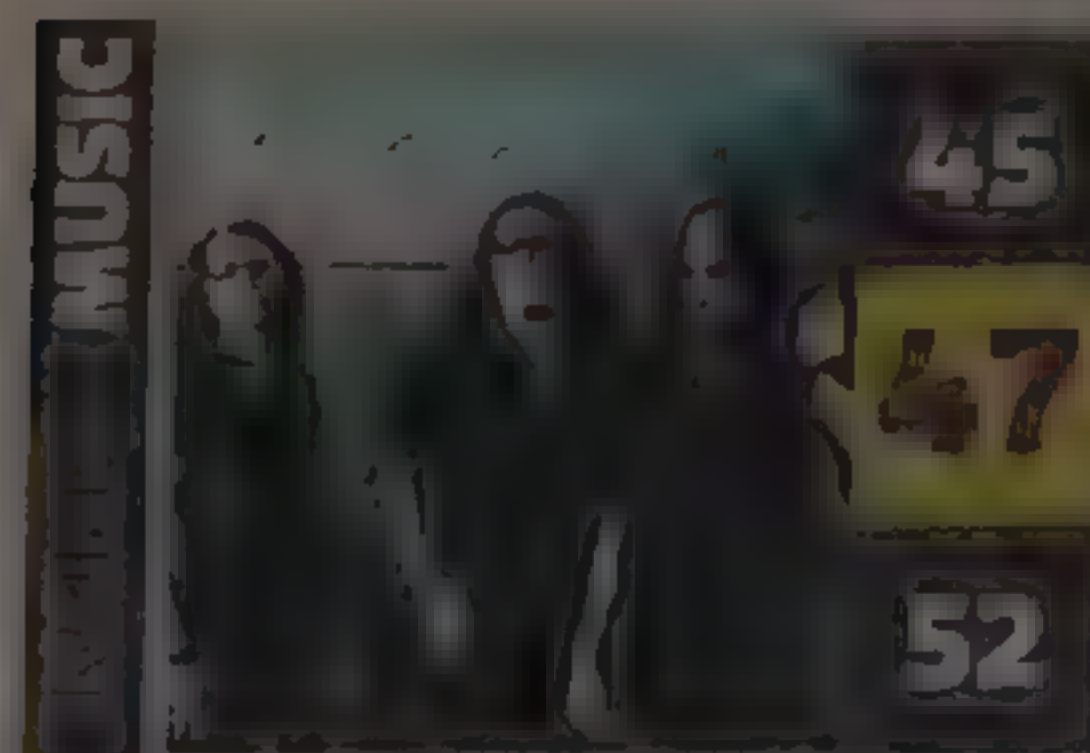
POP SHOP May 5-June 24
11 am-5 pm, Thursday 6:30-9:30 pm
\$110 non mem
\$132 non mem (+GST)

FAVA
FILM AND VIDEO ARTS
SOCIETY-ALBERTA

FAVA.CA

Edmonton

MUSIC



Classified

Testament

The Darcys



online.vueweekly.com

New Sounds online

More album reviews online, Monday to Friday

Vuefinder

Live show slide shows. This week:
Metric, Leonard Cohen

PREVIEW // THE FAMINES

On the cutting edge

Cassette and 268 pages of context mark the second release from the Famines

EDEN MUNRO

On July 14, 2008 the *Vue Weekly* crew crowded into a tiny (and hot) rehearsal space on Edmonton's southside. The Famines—made up of singer/guitarist Raymond Biesinger and drummer Garrett Kruger—were on the verge of the group's live debut and the release of *2x7"*, a double seven-inch release. *Vue Weekly* was there to capture the band performing a few songs for an online video to accompany a story in the paper previewing the upcoming show. Biesinger and Kruger played as though it was the biggest gig of their lives, despite an audience that consisted of a grand total of four people. Nearly a year later, the band is releasing 14 July 2008, the complete recording of that session—eight songs were planned, but the set ended at seven when Biesinger's guitar met the floor and the headstock snapped—on a cassette, coupled with what are no doubt the most exhaustive liner notes to ever accompany a tape: 268 pages of info in a cassette-sized book. Biesinger spoke to *Vue* about the release as he prepared for a departure that will ultimately see him spending somewhere around three days at home in the next 50 as the Famines heads out on the road in support of the tape.

VUE WEEKLY: This is a goldmine for liner-note junkies. Are you one of those guys who sits there with a record and reads everything that's there?

RAYMOND BIESINGER: With 666 bands, yes, because I've always been enamored with the Kinks' greatest hits album, and on the back there is a little series of paragraphs by each of the members and they're answering questions or providing anecdotes. And, honestly, this might be where the two things come together—there's a typeface that I use a great deal and all of my typeface work is basically cutting and pasting from sources, and I've been copying and pasting text from the cover of that for about seven years now. So I really like that—there's a band called the Creation and they just have the most horrible, vapid question and answer on the back. It's like, "What do you want to do with yourself," and the guy's like, "One million pounds," and "What's your favourite car?" and stuff like that.

So there's an appeal in that, but I think that this thing came from a different place where it's simply the urge to document this day, because the recording that was done was very rough and it was real. In my opinion it was a good recording in a few ways, energetic wise ... I think it was better as a document of

a certain time or evidence of a certain time—and then the book thing, it just seemed natural to want to complement that and be like, OK, this is a slice of life, it's basically one take. Let's build upon that and see how descriptive we can make this thing be of a certain time and place.

VW: Context can be huge when it comes to interpreting an album.

RB: It was made three days before our actual debut and it's a very different band than it is currently and if anyone came into this expecting it to be what the Famines are right now, they would be very mistaken. But certainly the liner notes do a fantastic job of explaining what and why this thing is.

VW: This would be a great thing to have on just about every band, to see a band live now and then be able to go back and have this thing where you can say, "Wow, this is where this came from."

RB: I can understand all of it, absolutely, and this is where my history degree does a lot of talking. I mean that is my first love and documentation is a hobby of mine. We're going to go down to Calgary on the 30th and we're doing a live CJSW performance there and I thought how hilarious it would be if we came up with a new album titled April 30, 2009.

VW: That would be great. You guys should do that every now and then. Document the evolution of the band.

RB: With all the context. I would, however, the amount of labour that went into this was absolutely stunning. At one point it was three days straight where I had three people here helping me for seven hours a day, and then [artist] Josh Holinaty was here two days before that working exclusively on this and it came out to like 68 hours of hired help, and that doesn't account for any of my time.

VW: It says in the notes that you first talked about releasing this that night after we left.

RB: Garrett said that and, much like there are contradictions through other parts of the book, I don't remember it like that. I remember it coming up after we had listened to it online, and it's very rare that I listen to our band's recordings after they're made, but what was remarkable was when I heard this I actually felt really good about it. And I think that's probably when the discussion of, "Hmm, maybe we can make something out of this," started coming about. And certainly the concept for it didn't come until much later. As much as I'd like to say, "Oh, we had this fantas-



THE FAMINES >> Raymond Biesinger and Garrett Kruger leading up to the neck-breaking end. // Eden Munro

tic idea to do this recording and document it extensively," that idea came a few months after the fact, I think.

VW: Were you keeping all of these details, keeping track of everything from day one?

RB: No. Beyond my regular, obsessive document keeping, no, we were not. It's amazing how much you can remember of a specific date, however, when you go back through it and you start dealing with the objects that participated in that day and your memory does start working. I was pretty stunned with how specific some people's recollections were. Garrett's is hilarious how he's riding his exercise bike and listening to Black Sabbath's "Snowblind." And some people might think that's fiction, but knowing him, that's completely what he does.

VW: I love that you included all the little contradictions, because that's what is real. People have different perspectives on it.

RB: It's a microcosm of world history, essentially.

VW: What does this release capture of the band that's different from the first recording, the debut recording?

RB: When the band started we had eight songs and we chose the best four to put on the double seven-inch record and we did nothing but play those songs for four months, and then the moment the recording was done there were a few trips—I went to New York and Garrett

did some travelling as well—and we suddenly realized that we had to turn everything into a coalescent set, so this is basically the first public performance of us doing any kind of set beyond a few songs strung together.

I think that it catches us not at our most proficient. The way that I play those songs on guitar is very different now. I've learned very quickly since then and I'm in one of those zones in my life on guitar that I've gotten to rarely in the past. There's a certain élan to it, or enthusiasm and a certain ferocity that is kind of surprising, and my voice is pretty broken, too.

One thing that we've found—because both Garrett and I in our past bands we were very much enthusiastic stage performers—we found that when we were in seclusion and writing a bunch of songs and trying to get the band in shape, we would eventually get down on ourselves because we would be playing for each other and there just wasn't a spark that was there sometimes. But we found that the moment even one or two people were in the studio visiting, a switch was turned and the songs got tighter and meaner and at the same time a little bit looser in some regards as well. But simply having one or two or three strangers around or an audience of any kind caused us to turn on in a way, and that's there and I don't know if the same thing would happen in our jam space now if someone came to visit us. But basically the four people in the room who weren't us were the equivalent of a hundred people.

VW: We all walked out of there blown away by the fact that you guys played as though you were onstage in front of a packed audience. The energy was incredible in that room.

RB: You guys were the largest audience we'd played for up to that point, so you may as well been Rexall Place packed.

VW: Why did you do this as a cassette?

RB: I've been thinking about this and if you have a hammer suddenly you see a lot of nails that need to be nailed in. Once we put out the double seven-inch we realized that we could put out cassettes as well. It's the same with the book-publishing house: the moment that you have a book-publishing house you realize that there are a hell of a lot of books to make. If we wanted to put these songs on a CD or a piece of vinyl, it would be incredibly expensive, but on a cassette you can afford to put out things a lot cheaper. And then the structure of the cassette is novel in a sense, and the moment I realized I could make a book that's exactly the same shape as a cassette, we knew that it was something that we wanted to do and we just needed to find the concept behind it. Being a purposeful band it seemed important that the liner notes were not just surrealist bunk and were in fact relevant to the recording. **V**

If you want blood

Lorrie Matheson's got it on his latest album

BRYAN BIRTLES
OF WEEKLY.COM

Every aspect of your life you can relate back to your blood in a different way. Some of it is kinda metaphorical, but it's all there, for me anyway." *Lorrie Matheson didn't set out to write a concept album, or a themed record, but after setting down nine of the new songs he had written for his latest release, cheekily titled In Vein, he realized that each of them dealt with an aspect of blood. Not blood and guts by any means, but blood as in connective fluid, the thing that holds families together—bloodlines and lifeblood.* "I didn't actually pick a theme, it just sort of revealed itself I guess," he says. "While we were listening to final mixes I just kind of went, 'Oh, man, there's blood in every one of these songs.' It might be reaching a little bit to say that there's blood in every song but there's aspects of the heart, aspects of the soul, your guts, there's a lot of songs about substances which get transferred through your body by your blood. I didn't set out to make a record about blood—after the fact I realized that that would totally fit."

Matheson's ideas about the substances that get transferred through your blood are perhaps in opposition to rock 'n' roll's general position on alcohol

and drugs—which are, after all, venerated to a significant degree by many musicians. Matheson isn't preaching, however, he's simply telling stories about the people he knows and about himself, questioning the choices he's made and the choices he sees other people making.

"I work in a bar part time and I see a lot of people that treat it without thinking about it. I think if you pause to look at these things—drugs or booze, even cigarettes or, for that matter, junk food—all of these things you can get that make a person feel good or that they get addicted to in one way shape or form, people tend to toss it off and not really think about the consequences," he says. "When somebody dies from a drug overdose or just from leading a life of abuse it's a shame really—it could have been avoided. It's funny to see these very intelligent and otherwise really together people basically killing themselves when they know it's not good for them and they choose to do it anyway. It's a hard one for me to wrap my head around sometimes."

And if a collection of songs about some of life's most challenging aspects seems like a bit of a downer, well it is. But Matheson is a consummate songwriter, able to turn something so ugly into a poignant and moving experience



I SEE A DARKNESS >> Lorrie Matheson ponders the world. *by Bryan Birtles*

for the listener. Above all, he says, his music is a cathartic outlet not only for him but hopefully for whoever listens to it as well.

"For me, personally, I've never been able to write a joyous anthemic type of song," he admits. "Music should be a cathartic experience no matter how you look at it. You go to a punk rock show and the band's kicking and you're banging your head and jumping up and down and having a good time, that's ca-

thartic, as well as a really dark depressing lyric about life in general makes you feel good that somebody feels the way you do. Sometimes a lot of that stuff is very solitary and you think you're the only person that's going through it."

FRI, MAY 1 (8 PM)
LORRIE MATHESON
BLUE CHAIR CAFE, \$15

CANTILON

SING A
SONG OF
SPRING

The Cantilon family of choirs celebrates spring in song!

Sunday, May 3, 2009
3:00 pm

McDougall United Church
10025-101 Street

Tickets: \$15/\$12 (students)
780/420-1757

www.cantilonchoirs.ca

Edmonton Columbian Choirs Night on Broadway

Friday, May 8 & Saturday, May 9, 2009

Cocktails 6:00pm
Show 6:30pm
Dinner 8:00pm

Royal Glenora Club
11160 River Valley Road

Tickets: \$45
\$20 for Children (12 and under)
Available by calling 780.430.6806

Emcee: Colin MacLean

www.edmontoncolumbianchoirs.ca

EDMONTON



Columbian Choirs
Edmonton's Family of Choirs



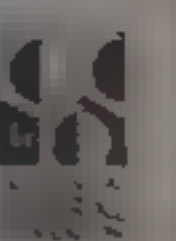
VUEWEEKLY



Alberta Foundation
for the Arts

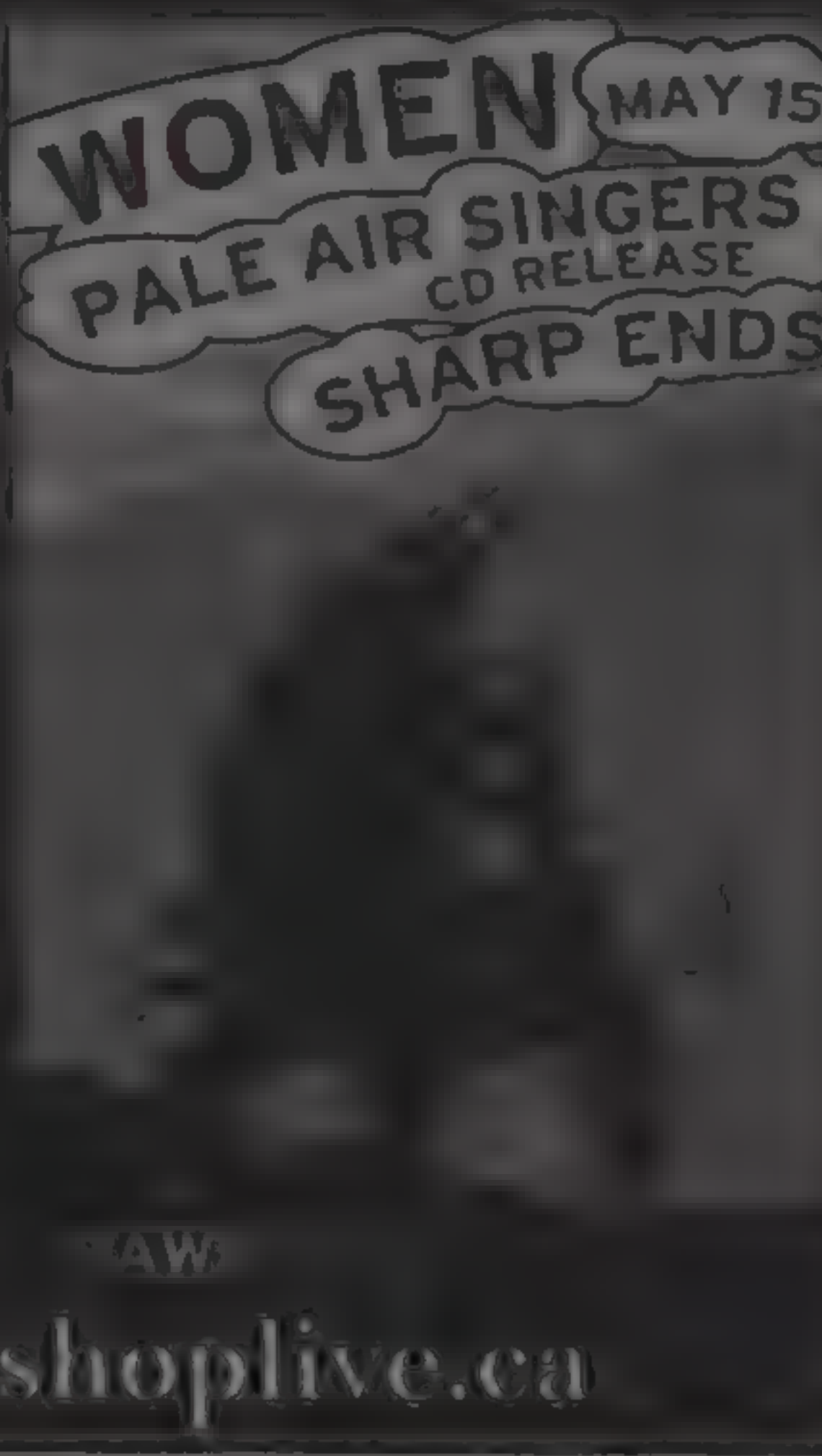
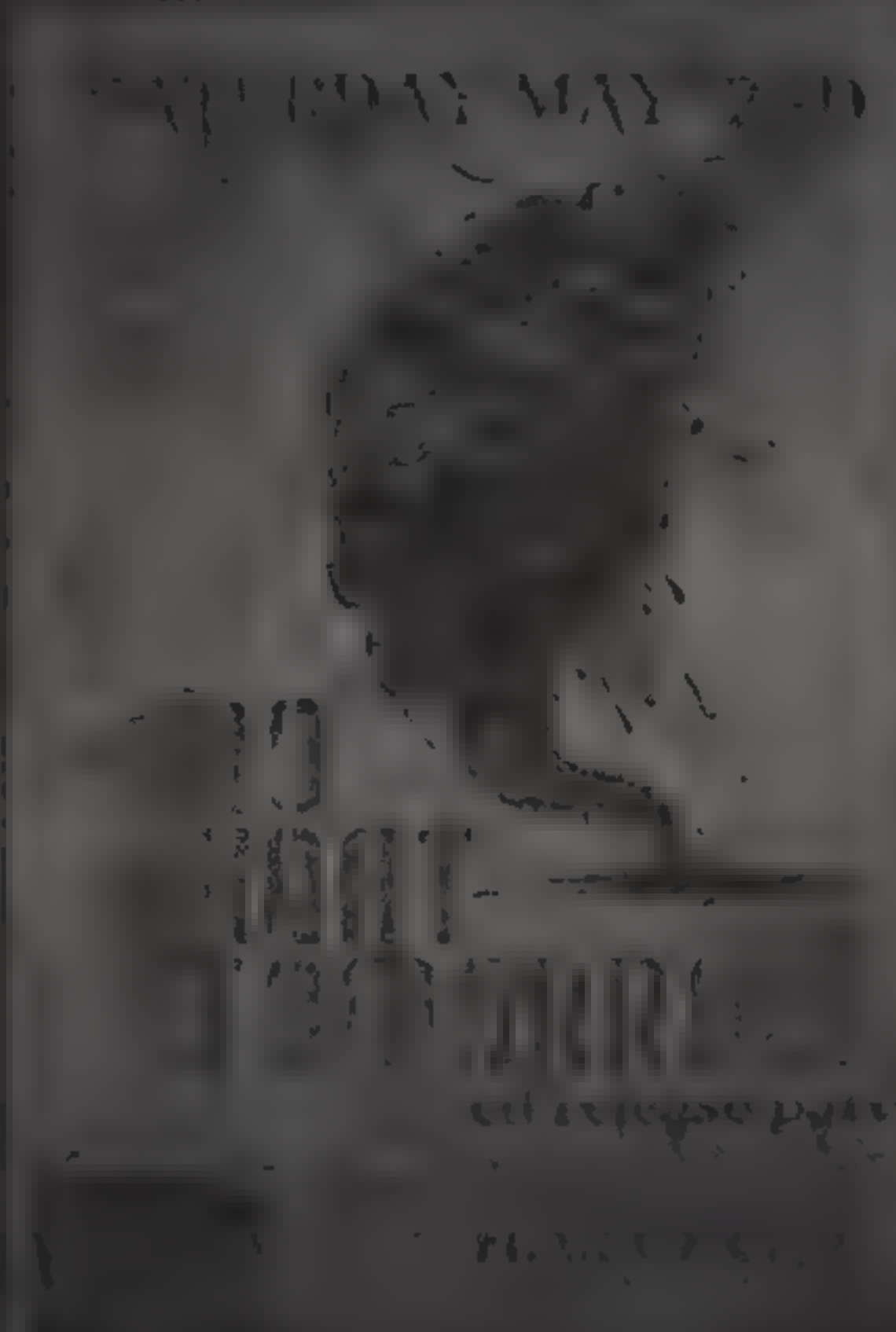
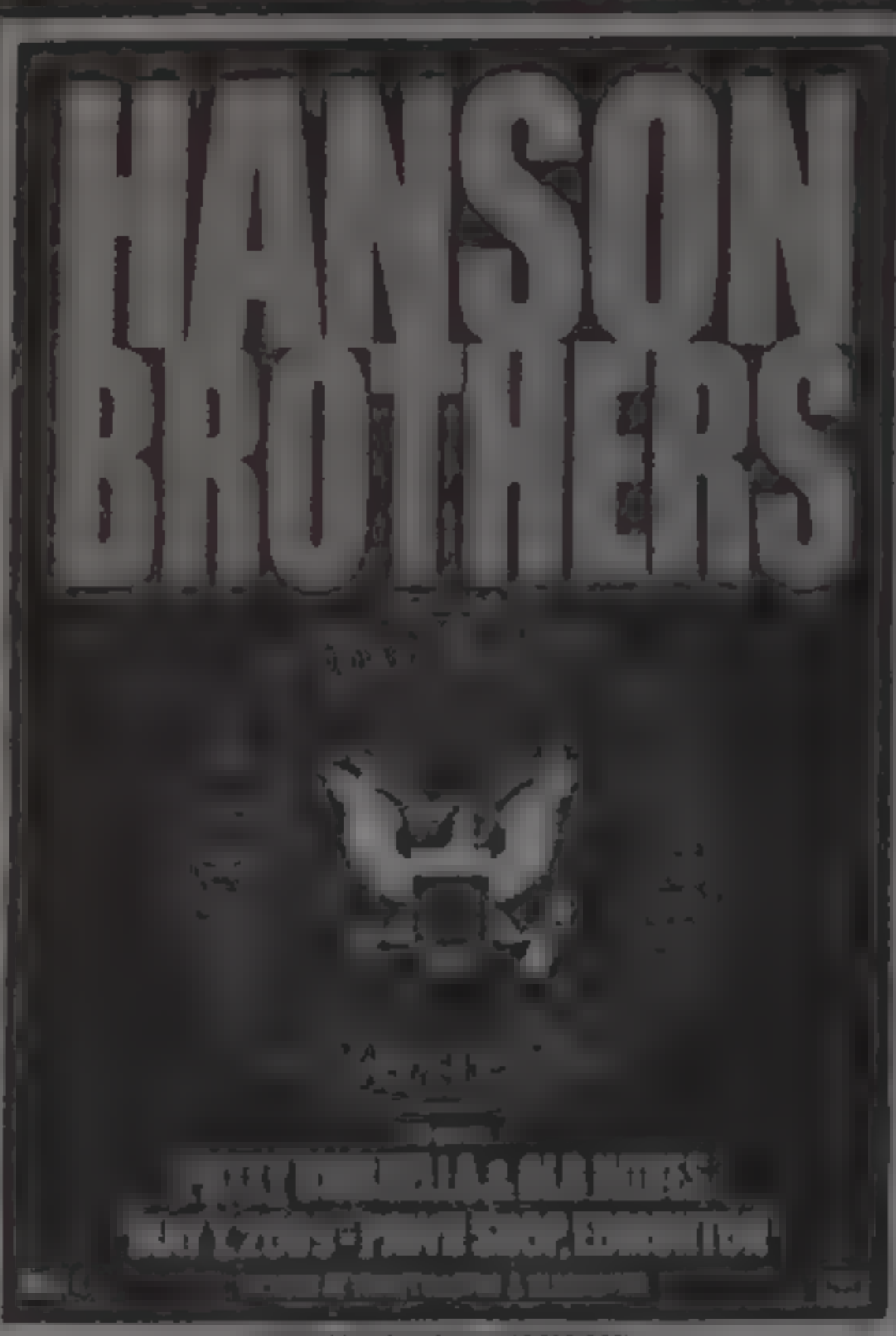
Edmonton

edmonton
arts
council



Pawn Shop

10551-82 Avenue (Upstairs!)
780-432-5058



MUSIC WEEKLY

FAX YOUR FREE LISTINGS TO 780.432.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 3PM

THURSDAY

ATLANTIC TRAP AND GILL Jason Greeley
BLUE CHAIR CAFÉ Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm
BLUE CHAIR CAFÉ Dave and Cora, 5:10
BLUES ON WHYTE Too Slim and the Taildragger
CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Country Music
COAST TO COAST PUB Open mic at the pub: hip hop open mic every Thursday night with host Yak Dollaz
CROWN AND ANCHOR The Blazing Violets, Tanner Gordon; 9pm; no cover
DRUID Guitar heroes
DUSTER'S PUB Thursday open jam hosted by The Assassins of youth (blues/rock); 9pm; no cover
DVB Open mic Thursdays
ECO CAFÉ-VILLAGE AT PIGEON LAKE Open Mic Nights 1st and 3rd Thu every month; 6:30-8:30pm; openmic@deadmansdog.com
ENCORE CLUB Industry Music and Networking Night, 5:10
HAVEN SOCIAL CLUB Manraygun, Treeline, Kns Glabush (of Pale Moonlights); 8:30pm (door), 9pm (show); \$10 (door)
HULBERT'S U22 Songwriter's Round; 8pm; \$10 (door)
JAMMERS PUB Thursday open jam; 7-11pm
J AND R Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am
LB'S PUB Open jam with Ken Skoreyko; 9pm
LIVE WIRE BAR Open Stage Thursdays with Gary Thomas
NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers
PAWN SHOP Sonic Band Of The Month Finale; The Faunts,

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 8pm-12am
RIVER CREE-LIVE LOUNGE Chill Brothers
SECOND CUP-VARSONA Live music every Thu; 7-9pm; Peter Chermawsky (60s, 70s, 80s guitarist)
URBAN LOUNGE Rattlemake Romeo, Mindwiser, guest
WILD WEST SALOON Fox Worthee

CLUBS
JUBILEE AUDITORIUM Verdi's La Traviata: Edmonton Opera, Laura Whalen (soprano), Marc Herneux, Theodore Baerg and Steven Osgood; 7:30pm; Opera Talks: Kaasa lobby; hosted by Dr David Cook at 6:45pm; tickets at Jubilee Auditorium box office, 780.429.0600

DJs
BILLY BOB'S LOUNGE Escapack Entertainment
BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels-Topwave Soundsystem spin Dub & Reggae in The Underdog
BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy
FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G.
FLUID LOUNGE Girls Night out
FUNKY BUDDHA (Whyte Ave) Requests with DJ Damian
GAS PUMP Ladies Nite: Top 40/dance with DJ Christian
GINGUR SKY Urban Substance Thursdays
HALO Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown
KAS BAR Urban House: with DJ Mark Stevens; 9pm
LEVEL 2 LOUNGE Dish Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech

trance, electro with DJ Savage Garrett; no minors; no cover
NEW CITY SUBURBS Bingo at 9:30pm followed by Electroshock
NOMAD AND PLAN B (electro, retro)
THURSDAYS Dance lessons at 8pm; 8pm-11pm
OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-1am, no cover
PLANET INDIGO-ST ALBERT Hit it Thursdays: breaks, electro house, progressive house
RENDEZVOUS PUB Metal Thursday with org666
STARLITE ROOM Music 1st and The Techno Hippy Crew: Bassnectar, Kush Arora, Shamik and guests; 8pm
STOLL'S Dancehall, hip hop with DJ Footnotes hosted by Elle Dirty and ConScience every Thu; no cover
www.notonous-events.com
TEMPLE Tainted Thursdays: Electro Pop, Indie Rock and Roll

FRIDAY
ATLANTIC TRAP AND GILL Jason Greeley
AVENUE THEATRE Shattered Suns, guests; all ages
AXIS CAFÉ Ryan McMahon
AZUCAR PICANTE RESTORANTE X-Band
BEER HUNTER-ST ALBERT Miss Understood
BLUE CHAIR CAFÉ Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm
BLUE CHAIR CAFÉ Mark Davis, Lorrie Matheson; 5:15
BLUES ON WHYTE Too Slim and the Taildragger
BREW-IN TAPHOUSE Fifth and Vegas, Self Evolution: Mass Underdog
BRICK BAR Future Roots and Oh Snap; Excision, The Supreme Hustle, Phatecat, Dub Affiliates, Daphur DJ; 9pm (door); \$15 (adv at Foosh)
CARROT Live music Fridays: all ages; 7:30-9:30pm; \$5 (door)
CASINO EDMONTON Catalyst (Caribbean)
CASINO YELLOWHEAD Robin Kelly (Elvis tribute)
CASTAWAYS-EDSON The Kyler Schogen Band; 9pm-12am
COAST TO COAST Open Stage every Friday night with host Leona Burkey at 9pm
DVB TAVERN Live music every Fri; 9pm; \$5

FRESH START CAFÉ Live music Fridays: Peter Perquet's the Prime Cats (folk/soft rock); 7-10pm, \$5
HAVEN SOCIAL CLUB Minax
HULBERT'S Steve Fisher; Band; 8pm, \$10 (adv at ticketSource, \$15 (door))
HYDEAWAY ALL AGES ART SPACE 11pm-1am; Westfalia, Headaches, Flora, Chris Tenz; 7:30pm (door); \$10
IRISH CLUB Jam session; 8pm; no cover
IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and the band

JEFFREY'S Helena Magerowski (jazz singer, CD release); 5:15
JEKYLL AND HYDE (PUB) Every Friday: Headwind (classic pop/rock); 9pm; no cover
LEVA CAPPUCCINO BAR Live music every Fri
MEAD HALL Best of Edmonton Series - metal show: Striker, All Else Fails, Animal Men of the North West (AMNW), Enduring the Fall, guests, no minors, 8pm, \$10 (adv/\$15 (door))
NEW CITY LIKID LOUNGE Gunsmoke, On the Brink, The Phantom Creeps (rock-a-pycho-billy-punk-rawk-free-for-all)
NEW CITY SUBURBS Bitch! Bitch! Vol II: Dervish, Plan B, Blue Jay; no minors
NORWOOD LEGION The Uptown Folk Club: Suzie Vinnick, Jan Baker; 7:30pm (door), 8pm (music); \$12 (adv at Myhre's Music, Southside Sound) \$15 (door)
ON THE ROCKS Bad Judgement with DJ Wil
180 DEGREES Sexy Friday night every Friday
PALACE CASINO-WEM DC Sparks Featuring Kori Wray
PAWN SHOP Hanson Brothers, Petty Umbrella, Old Wives; tickets at TicketMaster, Blackbyrd
QUEEN ALEXANDRA HALL Good Blood Music Series: Dustin Bentall, Flying Kegels; 8pm (door); \$13 (adv at Blackbyrd, Megatunes) \$15 (door)
RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 9pm-12am
RIVER CREE-LIVE LOUNGE Surfin' Safari (Beach Boys tribute)
SAWMILL BANQUET CENTRE The Classics; tickets at the door or from any Sawmill restaurant
SOBEY'S-COLLEGE PLAZA Don Berner Trio (jazz)
SOBEY'S-JASPER PLACE Bill Cramer and the Bullies of Basin

Street (Dance)
STARLITE ROOM Local Showcase: September Street Sister Ocean, Lipht, 9pm (door) \$10 (door)
STEEPS-OLD GLENORA Live Music Fridays: Dave Hodgson (folk rock), Gretna Green (folk); 8:30-10:30pm
TEMPLE Trancecore DJs: Martian Static, Emagnum, Deoralled, Bassjun-key, Cool Waves
URBAN LOUNGE Close Attention
WILD WEST SALOON Worthee
X-WRECKS Red House (Blues R & B); 8pm
YARDBIRD SUITE Canadian Jazz Series: Tara Davidson Quartet; 8pm (door); \$16 (member)/\$20 (guest) at Ticketmaster
Classical
FIRST PRESBYTERIAN CHURCH Ryan Chamber Choe: Mykola Hobblych (conductor); 7:30pm \$10 at www.fpc.ca, 887.1601
WINSPEAR CENTRE Robbins Pops: Nothin' But the Blues: Edmonton Symphony Orchestra, Jeff Taylor (conductor), Byron Stripling (trumpet, vocals), Wyckie Gordon, Dee Daniels, Dave Mancini, Bobby Floyd; 8pm
DJs
BANK ULTRA LOUNGE Connected Fridays: 9:17 The Bounce, Nestor Delano, Luke Morrison
BAR-B-BAR DJ James; no cover
BAR WILD Bar Wild Friday: BLACK DOG FREEHOUSE Friday DJs spin Wooftop and Main Floor: Eclectic jams with Newave-indie, soul, motown, new wave, electro, Underdog Perverted Fridays: Punk and Sex from the '60s '70s and '80s with Fathead
BOOTS Retro Disco: retro dance
BUDDY'S We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm
CHROME LOUNGE Platinum VIP Fridays
EMPIRE BALLROOM Rock, hip hop, house, mash up; no minor
ESMERELDA'S Ernie's Freakin' Friday: Playing the best in country
FUNKY BUDDHA (Whyte Ave) Top tracks, rock, retro with DJ

VENUE GUIDE

ALL SAINTS' ANGLICAN CHURCH 10035-103 St • **ARTERY** 9535 Jasper Ave • **ATLANTIC TRAP AND GILL** 7704 Calgary Trail South, 780.432.4611 • **AVENUE THEATRE** 9030-118 Ave, 780.477.2149 • **AXIS CAFÉ** 10349 Jasper Ave 780.990.0031 • **BANK ULTRA LOUNGE** 10765 Jasper Ave, 780.420.9098 • **BEER HUNTER-WEST** 7522-2178 St, 780.489.7877 • **BEER HUNTER** 386 St Albert Rd, St Albert, 780.418.7867 • **BILLY BOB'S** Continental Inn, 16625 Stony Plain Rd, 780.484.7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 780.439.1082 • **BLUE CHAIR CAFÉ** 9624-76 Ave, 780.989.2861 • **BLUES ON WHYTE** 10329-82 Ave, 780.439.3981 • **BLUE QUILL COMMUNITY CENTRE** 11304-25 Ave • **BONNIE DOON COMMUNITY HALL** 9240-93 St, 780.439.9039 • **BOOTS** 10242-106 St, 780.423.5012 • **BREW-IN TAPHOUSE** 9020 Mckenney Ave • **BRICK BAR** 10030-102 St (downstairs), 780.428.1099 • **BUDDY'S** 11735B Jasper Ave, 780.488.6636 • **CASINO EDMONTON** 7055 Argyll Rd, 780.463.9467 • **CASINO YELLOWHEAD** 12464-153 St, 780.424.9467 • **CHATEAU LOUIS-Julian's/Royal Coach/Touch of Class** 11777 Kingsway, 780.452.7770 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 780.462.6565 • **CHROME LOUNGE** 132 Ave, Victoria Trail • **COAST TO COAST PUB** 5552 Calgary Trail, 780.439.8675 • **COPPERPOT RESTAURANT** Capital Place, 101 9707-110 St, 780.452.7800 • **CROWN AND ANCHOR** 15277 Castledowns Rd, 780.472.7696 • **CROWN PUB** 10709-109 St, 780.428.5618 • **DIESEL ULTRA LOUNGE** 12845 Wayne Gretzky Drive, 780.704.4111 • **DEVANEY'S IRISH PUB** 9013-88 Ave • **DRUID** 11606 Jasper Ave, 780.454.9928 • **DUSTER'S PUB** 6402-118 Ave, 780.474.5554 • **DVB TAVERN** 8307-99 St, www.DVBTAVERN.com • **EARLY STAGE SALOON** 4911-51 Ave, Stony Plain • **ECO CAFÉ** Village at Pigeon Lake • **EDMONTON EVENTS CENTRE** WEM Phase III, 780.489.SHOW • **ENCORE CLUB** 957 Fir St, Sherwood Park, 780.417.0111 • **FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 780.449.3378, 780.464.2852 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY MCNASTY'S** 10512-82 Ave, 780.916.1557 • **FLUID LOUNGE** 10105-109 St, 780.429.0700 • **FOXX DEN** 2055 Carnegie Drive, St. Albert • **FRESH START CAFÉ** Riverbend Sq, 780.433.9623 • **FUNKY BUDDHA** 10341-82 Ave, 780.433.9676 • **GAS PUMP** 10166-114 St, 780.488.4841 • **GINGUR SKY** 15505-118 Ave, 780.913.4312/780.953.3606 • **HALO** 10538 Jasper Ave, 780.421.1111 • **HAVEN SOCIAL CLUB** 15220A (basement), Stony Plain Rd, 780.756.6010 • **HILL TOP PUB** 8220-106 Ave, 780.490.7359 • **HOLY TRINITY ANGLICAN CHURCH** 10037-84 Ave • **HOOLIGANZ PUB** 10704-124 St, 780.452.1168 • **HULBERT'S** 7601-115 St, 780.436.1161 • **HYDEAWAY** All Ages Art Space 10209-100 Ave • **IRON BOAR PUB** 4911-51st St, Wetaskiwin • **IVORY CLUB** 2940 Calgary Trail South • **JAMMERS PUB** 11948-127 Ave, 780.451.8779 • **J AND R** 4003-106 St, 780.436.4403 • **JEFFREY'S CAFÉ** 9640 142 St, 780.452.8890 • **JEKYLL AND HYDE PUB AND RESTAURANT** Riverview Inn, 10209-100 Ave, 780.426.5381 (pub)/780.429.5081 (rest) • **JET NIGHTCLUB** 9221-34 Ave, 780.466.6552 • **JUBILEE AUDITORIUM** 11455-87 Ave, 780.429.1000 • **KAS BAR** 10444-82 Ave, 780.433.6768 • **KINGSWAY LEGION** 10425 Kingsway Ave, 780.425.8654 Ave • **LB'S PUB** 23 Alkins Dr, St. Albert, 780.460.9100 • **LEGENDS PUB** 6104-172 St, 780.481.2786 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, and Fl, 780.447.4495 • **LIVE WIRE** 1107 Knotwood Rd. East • **LOOP LOUNGE** 367 St Albert Rd St. Albert, 780.460.1122 • **MCDUGALL UNITED CHURCH** 10025-101 St • **MORANGO'S TEK CAFÉ** 10118-79 St • **MURRIETA'S** 10612-82 Ave • **MUTTART HALL-ALBERTA COLLEGE** 10050 MacDonald Dr • **NEWCASTLE PUB** 6108-90 Ave, 780.490.1999 • **NEW CITY** 10081 Jasper Ave, 780.989.5066 • **NICHOLAS B. KNOPPERS PUB** King's University College, 9125-50 St • **NIKKI DIAMONDS** 8130 Gateway Blvd, 780.439.8006 • **NORTHGATE LIONS CENTRE** 7524-139 Ave • **NORTH GLENORA HALL** 15355-109A Ave • **NORWOOD LEGION** 11550-82 St, 780.436.1554 • **O'BYRNE'S** 10616-82 Ave, 780.424.6766 • **O'MAILLES IRISH PUB** 398 St. Albert Tr, St. Albert • **180 DEGREES** 10730-107 St, 780.414.0233 • **ON THE ROCKS** 11730 Jasper Ave, 780.482.4767 • **OVERTIME DOWNTOWN** 10304-111 St, 780.423.1643 • **OVERTIME SOUTH** Whitemud Crossing, 4211-106 St, 780.483.3717 • **PALACE CASINO-WEM** 8882-170 St, 780.444.2112 • **PARKLAND GRILL** 53222, RR 272, Spruce Grove, 780.960.6871 • **PAWN SHOP** 10551-82 Ave, Upstairs, 780.432.0814 • **PLANET INDIGO-JASPER AVE** 11607 Jasper Ave • **PLANET INDIGO-ST ALBERT** 8121 Liberton Dr, St. Albert • **PLAY NIGHTCLUB** 10220-103 St • **PLEASANTVIEW COMMUNITY HALL** 10860-51 Ave • **PROHIBITION SPEAKEASY** 11026 Jasper Ave, 780.420.0448 • **QUEEN ALEXANDRA HALL** 10425 University Ave • **RIVERDALE HALL** 9231-100 Ave • **RED PIANO** Piano Bar 1638 Bourbon St, WEM, 8882-170 St, 780.486.7722 • **RED STAR** 10538 Jasper Ave, 780.428.0825 • **RENDEZVOUS PUB** 10108-149 St • **ROSEBOWL/ROUGE LOUNGE** 10111-127 St, 780.482.5353 • **ST TIMOTHY'S ANGLICAN CHURCH** 8420-145 St • **SAWMILL BANQUET CENTRE** 3840-76 Ave • **SECOND CUP-MOUNTAIN EQUIPMENT** 12336-102 Ave, 780.451.7574 • **SECOND CUP-STANLEY MILNER LIBRARY** 7 Sir Winston Churchill Sq • **SECOND CUP-VARSONA** Varscona Hotel, 106 St, Whyte Ave • **SIDELINERS PUB** 11018-127 St, 780.453.6006 • **SHERBROOKE COMMUNITY HALL** 13008-122 Ave • **SOBEYS URBAN FRESH-JASPER** 10404 Jasper Ave • **SOBEYS URBAN FRESH-COLLEGE PLAZA** 8225 112 St • **SPORTSWORLD** 13710-104 St • **STARLITE ROOM** 10030-102 St, 780.428.0814 • **STEEPS-OLD GLENORA** 12211 Stony Plain Rd, 780.488.9505 • **STEEPS TEA LOUNGE-COLLEGE PLAZA** 11116-82 Ave, 780.988.8105 • **STOLL'S** and Fl, 780.437.2293 • **SUEDE LOUNGE** 11806 Jasper Ave, 780.482.0707 • **SUTTON PLACE HOTEL** 10235-101 St • **UNION HALL** Argyll, 99 St, 780.702.5824 • **URBAN LOUNGE** 10544-82 Ave, 780.437.7699 • **WHISTLESTOP LOUNGE** 12416-132 Ave, 780.451.5506 • **WILD WEST SALOON** 12912-50 St, 780.476.3388 • **WUNDERBAR** 8120-101 St, 780.436.2286 • **X-WRECKS** 9303-50 St, 780.466.8069 • **Y AFTERHOURS** 10028-102 St, 780.994.3256, www.yafterhours.com • **YESTERDAYS PUB** 111, 205 Carnegie Dr, St. Albert, 780.459.0295

The last waltz

Reading this column, one could perceive me as someone who commonly holds a grudge. While my primary aim is to comment on new trends and changes in music and the development of our local music community, criticism is not above my concerns. A few months ago, I made an appeal for a return to genuine fun, and in the time since that call to battle I can't help but feel like things have gotten even more bleak.

There are so many variables that make this a challenging subject to tackle, but I'm willing to try. I'd say over the past five years, unrelated to the hazards of living here (inclement weather, Tap Out shirt wearers, potholes, etc.), I have been about equally happy. What has changed to make my show-going experience less fun? Chiefly, audiences at all levels of shows are more tentative than ever, seemingly more fixated on keeping up appearances and outside perception than relaxing and actually responding to the music. It's tricky to measure someone else's fun level because I don't exactly know how other people get their kicks. I just can't help but notice shows that would've went over great years ago that are getting politely received these days.

The Fucked Up show a couple weeks ago

at the Pawn Shop was an exception to the rule, but it also illuminated the problem. The moshing, stage diving and generally frenzied crowd made for an awesome show, but I seriously can't remember the last time I saw such an unprompted, natural mosh pit during a show in town. I don't think it's completely related to my age or the end of my salad days as a part-time punk. I go

to more shows in Edmonton than I ever have in the past. Have the people changed?

Where have all the rubeys gone? Relocation is definitely a problem. It seems like the people who like shows the most and react the most fervently in audiences are the first to skip town in frustration. It's hard enough to be seen as an outcast for dancing, let alone being forced to combat fear as a motivation for behaviour.

There seems to be a derisive attitude towards dancing in Edmonton, possibly related to the advent of DJ culture and electronic music locally. At the woefully unattended Vitaminsforu show at Brinx Bar & Grill, I asked one of the 20 other people in the audience to come help make the dancefloor happen. The band was totally killing it and probably received a more rapt response for its show in other cities. I begged and begged, but couldn't convince this wallflower and

her crew to join the fray. We are supposed to be an open-minded subculture of people. Why isn't it OK to dance anymore?

During the period when the Shark Tank kids were rolling out their grand resistance to the big box clubs down the street, DIY spirit coalesced with effort and a young base of kids who were seriously hunting for fun. Most importantly, instead of the cloying gloss of other music locations in town, this downtown venue completely avoided high-end design for a lovably shambolic, worn-in look. Compared to the nearest approximation (the all too frequently sealed off *Phillyway*, perhaps?), seeing the audience during the average Shark Tank show you'd think you were watching Talking Heads at the Mudd Club. Venues like this thrive for certain amounts of time in other cities (the Peanut Gallery and the Emergency Room in Vancouver, for instance) but for some reason, the best venues always have this illegal, ramshackle quality that makes it hard for them to stay open.

Maybe it's a personal thing, being spoiled on the Spanish desert raves and Danish soundstages of my adult adventuring life. Maybe it's my problem. Am I just hanging out at the wrong places with the wrong people? If there's an underground dance community out in Riverbend or something, somebody email me. I want to believe! **V**

BACKLASH BLUES

roland@vuwweekly.com

Roland Pemberton

DAMIAN
GAS PUMP Top 40/dance with DJ Christian

GINGUR Flossin' Fridays with Bomb Squad, DJ Soja, weekly night DJ

LEVEL 2 LOUNGE Riggins, Friday: Breakfast, house, progressive and electro with Groovy Cuvy, DJ Pulse

NEWCASTLE PUB Fridays House, dance mix with DJ Lenny

NEW CITY LIKWID LOUNGE DJ Anarchy Adam (Punk)

OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mike; 9pm-2am; no cover

FLAY NIGHTCLUB The last bar for the queer community to open in a decade with DJ's Alex Brown and Eddie

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Watson

ROUGE LOUNGE Solice Fridays
SPORTSWORLD Top 40 Request with a mix of Retro and Disco; 7-10:30pm; www.sportsworld.ca

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tylin

SUEDE LOUNGE DJ Nic-E Remixed every Friday

TEMPLE T.O. Paydays, 9pm
WUNDERBAR Fridays with the Funky DJ Avinder and DJ Teina, no cover

Y AFTERHOURS Foundation

SATURDAY

ATLANTIC TRAP AND GILL Funky/Disco

AVENUE THEATRE Best of Punk Series—punk show: Down The Hatch, Dudley Perkins, Whiskey Wagon, Green Day, The Black Crowes, The Roots, The Roots, The Roots

AZUCAR PICANTE RESTORANTE X-Bar

BREATHUNTER-ST ALBERT Miss Understood

BLACK DOG FREEHOUSE Hair, Punk, Indie, Rock, Dance, Music, Party, Thursday afternoon, 5pm-10pm; 1000-1000 North St.

BLUE CHAIR CAFÉ Al Brant; \$15
BLUES ON WHYTE Saturday Afternoon Jam; Too Slim and the Taildragger (evening)

BONNIE-DOON HALL Morrison, Sora (CD release); drumming and dancing follows; 7pm; concert only: \$8 (adv)/\$10 (door)

BRDXX BAR Special Oh Snap; 9pm (door), \$5 (door)

CARROT Open mic Saturdays; 7:30-10pm; free

CASINO EDMONTON Catalyst (Caribbean)

CASINO YELLOWHEAD Robin Kelly (Elvis tribute)

CASTAWAYS-EDSON The Kyler Schogen Band; 9pm-1am

CROWN PUB Acoustic blues, roots and country; open mic with Marshall Lawrence and Tim Harwill; 1:30pm (sign-up), every Sat, 2-5pm

DVB TAVERN Live music every Sat; 9pm; \$5

EARLY STAGE SALOON-STONY PLAIN Saturday Live Music

EDDIE SHORTS Smokin' 45s (rockabilly)

EMPRESS ALE HOUSE Rozalind Mac Phail; 4-6pm

HAVEN SOCIAL CLUB Melissa Majeau, Darren Maltais, Beth Schuld (singer/songwriters); 8pm (door); 9pm (show); \$10

HILLTOP PUB Open Stage/mic hosted by Sally's Krackers; 3pm

HULBERT'S Nestor's Landings; 8pm \$10 (door)

HYDEAWAY ALL AGES ART SPACE Mr. E: Oh Genesia (CD release), Micelli, Emblem; 5:30pm

IRON BOAR PUB Jazz in W-tackwin featuring jazz trios the 1st Saturday each month, this month: The Don Berner Trio, 9pm-1am

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JAMMERS PUB Saturday open jam, 7-11pm, open mic/rock band 9pm-1am

JEFFREY'S Helena Magerowski (jazz singer, CD release); \$15

JEFFREY AND HYDE PUB Headwind (classic pop/rock); 9pm; no cover

JET NIGHTCLUB The Ideas Of Rock with Robby Lee, 10pm-1am; guests \$5

JET NIGHTCLUB 1000-1000 North St.

entrance: Hip hop every Sat
LB'S PUB Molsons Saturday open stage every Saturday

afternoon hosted by Gord Macdonald; 4:30-9pm
MORANGO'S TEK CAFÉ

Saturday open stage, 10:00-11:00pm; Dr. Oxide; 7-10pm

MURRIETA'S Terry Jordan (piano); 8-10pm

NORTHGATE LIONS CENTRE Fiesta Latina: Salsaduction Dance Company with Sonora Tropical (Latin music); 8pm (door), 8:30pm (show), 9pm (dance); \$10 (adv)/\$15 (door)

O'BRYNE'S Live Band Saturday 3-7pm; DJ 9:30pm

180 DEGREES Dancehall and Reggae night every Saturday

ON THE ROCKS Bad Judgement with DJ Crazy Dave

PALACE CASINO-WEM DC Signs for opening, 10:00-11:00pm

PAWN SHOP No Heat Tomorrow (CD release party), Fenix Foundation, Fear of City; 8pm

RED PIANO-PIANO BAR Hottest duelling piano show featuring the Red Piano Players; 9pm-2am

RIVER CREE-LIVE LOUNGE Surfin' Safari (Beach Boys tribute)

SHERBROOKE COMMUNITY HALL Dangerous Guise (20 Anniversary Bash); 8pm (door), 9pm (music)

SOBEY'S-COLLEGE PLAZA Don Berner Trio (jazz)

SOBEY'S-JASPER PLACE Bill Cramer and the Bullies of Basin Street (Dixie)

STARLITE ROOM Classified, Chad Hatcher, Mic Boyd, J. Bui, DJ IV, 8pm (door), tickets at TicketMaster, Foosh, Blackbyrd

URBAN LOUNGE Close Attention

WILD WEST SALOON Fox

WUNDERBAR 1000-1000 North St.

WUNDERBAR 1000-1000 North St.

WUNDERBAR 1000-1000 North St.

WUNDERBAR 1000-1000 North St.

WUNDERBAR 1000-1000 North St.

Robbins Pope: Nothin' But the Blues: Edmonton Symphony Orchestra, Jeff Tyzik (conductor), Byron Stripling (trumpet), vocals), Wycliffe Gordon, Dee Daniels, Dave Mancini, Bobby Daniels

SUNDAY

BLACK DOG FREEHOUSE Saturday DJs on three levels.

Main Floor: Menace Sessions: alt rock/electro/funk with M's Mannered

BUDDY'S Undie night for men only, free pool and tourney, DJ Arrowchaser

EMPIRE BALLROOM Rock, hip hop, house, mash up

ESMERALDA'S Super Parties: Every Sat a different theme

FLUID LOUNGE Saturdays Gone Gold Mash-Up: with Riggins

FUNKY BUDDHA (Whyte Ave) Top tracks, rock, retro with DJ Damian

GRINGUR SKY Soulout Saturdays

HALO For Those Who Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEWCASTLE PUB Saturdays: Top 40, requests with DJ Sheri

NEW CITY LIKWID LOUNGE Punk Rawk Saturdays with Todd and Alex

NEW CITY SUBURBS Saturdays Suck with Greg Gory and Brunjay

PLANET INDIGO-JASPER AVENUE Suggestive Saturdays: breaks electro house with PI residents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Mike Bull and guests

RENDIE & WOLFS International night

SPORTSWORLD Indie and Roller Skating Disco: Top 40, requests with DJ Mike Bull and guests

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap! Every Saturday: Gorge Commande and guests 9pm

WUNDERBAR Featured DJ and local bands

Y AFTERHOURS Release Saturday: This is Y (CD release party); mixed by Kristoff

Urban lounge

www.urbanlounge.net

THU/APR 30 RATTLESNAKE ROMEO

FRI/SAT/MAY 1&2 CLOSE ATTENTION

THU/MAY 7 SEVEN LEVELS

FRI/SAT/MAY 8&9 ROCKET SAUCE

THU/MAY 14 FEAR OF CITY

10544- 82 AVE • PH 437-7699

WWW.MY3SPACE.COM/URBANLOUNGEEDMONTON

\$4.25
Jager Shots
ALL NIGHT!

\$4.25
BUD
ALL NIGHT!

UPTOWN FOLK CLUB
Presents

Present of the
2005 Canadian
Maple Blues Award
for Female
Artist of the Year

SUZIE VINNICK

WITH SPECIAL GUEST: **JAN BAKER**

@ Norwood Legion May 1, 2009
11150 - 82 St. Edmonton

Pay Tickets in advance \$12.00 - Members \$15.00 @ Doors
Miles Music, Southside Sound Doors @ 7:30pm Show @ 8:00pm

VUEWEEKLY
Where Music Comes to Play!

Foundation for the Arts

CENTURY CASINO

UPCOMING SHOWS

MAY 16
STARTING AT \$7⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

DEAN LICKYER

MAY 22
STARTING AT \$23⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

LOU GRAMM

MAY 26/30
\$33⁹⁵/\$43⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

ALPINE TWILIGHT

JUN 10
\$33⁹⁵/\$43⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

The Searchers

JUN 12
\$23⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

The Northern Pikes

JUN 13
\$23⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

theFLXX

JUN 27
STARTING AT \$33⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

GLASS TIGER

JUL 31
\$23⁹⁵
AVAILABLE AT TICKETMASTER
451-8900 AND CENTURY CASINO

IRISH DESCENDANTS

ALL SHOWS DOORS AT 7PM • 1000 FORT RD • 451-8900

COMMENTARY THE BEATLES

Bigger than Jesus?

The Beatles wouldn't hold that title today

No matter who wins the Cup this season, there's no way that club could ever compare with the Edmonton Oilers. That's because the Oilers were a blip in hockey history, a team that had time to develop because it predated the era of free agency. That team stayed together, despite the Gretzky trade, years longer than it would have today, where free agents would have been lured away and there would be no way you could keep all that talent together under a salary cap.

Just like the Oilers were a product of the times, so it is with pop music. There aren't massive hitmakers anymore. It only takes the sales of a few thousand discs to get yourself into the Canadian Top 10.

Basically, we now live in an era where it would be impossible for another Elvis or Beatles to happen.

That's right. If somehow we build a time machine, go back to 1963 and snatch the Fab Four out of that time, bringing through the space-time continuum and into the present day, there's no way they'd crank out 20 number-one singles. Not because the music wouldn't be as relevant today as it was back then. But because the 21st century would eat them alive.

First off, what was the first big push for the Beatles back in 1963?

That appearance on *The Ed Sullivan Show*. That was a time when Americans basically had a choice of three networks, and that was it. Ed Sullivan was watched by the masses.

Now, there's no variety show that has that kind of pull. So, the Beatles would have to depend on YouTube, not one massive appearance on a show, where everyone would be talking about it and writing about it the next day.

Because CD sales—and music sales in general—continue to slide, the profit side of the industry is the live music business. This would have killed the Beatles, as this was a band that, well, didn't really love playing live or touring. The band quit playing for good after an, ahem, 33-minute set in San Francisco back in 1966.

And, of course, the fact that the band didn't tour very much—or not at all—allowed it to release albums at a clip better than one per year. Generally, the Beatles released two albums a year. That would never happen now. Even if the band could tour and still record at a breakneck pace, no record company would allow new albums to be released every six months. There

would be talk of waiting for the right time to release the next album, and that the band should allow the current album to run its course.

While the group was the greatest singles-band in existence, the Beatles' albums were revered as complete works of art. Classic-rock stations often play side one or side two of *Abbey Road* in its entirety. It's hard to remove a song from that album; it's as if each one blends into the next. But, in today's iTunes world, the album is not nearly as important. It's not as important to put together a group of songs that logically progress from one to the next. It's no longer about listening to the White album from start to finish, it's about spending money for "Back in the USSR" and "Helter Skelter" and being done with it.

I am not suggesting that the Beatles' music would somehow be less important today. But the recording industry of the '60s allowed the band the chance to thrive. It didn't have to tour. It didn't have to do lots of promotional stunts, outside of making films. The band could record, record, record. And that just could not happen in today's music industry.

As well, maybe it's a nice thing that the Beatles still don't have their records on iTunes. Because breaking *Abbey Road* into 99-cent chunks, well, it's just not right. ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto

Spring: Cantlon choirs with Kindersingers, Primary Choir, Children's Choir, Chamber Choir, Belle Canto; 3pm; \$15/\$12 (students) at TDX on the Square
WINSPEAR CENTRE Youth Orchestra: winners of the 28th Northern Alberta Concerto Competition for Strings; Michael Massey (conductor), Gabriele Thielmann and Holly Chrsitani; 2pm; \$15 (adult)/\$10 (senior/student)

DJs

BACKSTAGE TAP Industry Night: with Atomic Improv, Jameoka and DJ Tim
BLACK DOG FREEHOUSE Sunday Afternoons: Phil, 2-7pm; Main Floor: Got To Give It Up: Funk, Soul, Motown, Disco with DJ Red Dawn
BUDDY'S NIGHTCLUB Latest and greatest in House, Progressive and Trip-Hop; Rudy Electro; 10pm-2:30am; guest DJs inquire at kelly@michetti.com
GINGUR Ladies Industry Sundays
NEW CITY LOUNGE Get Down Sundays with Neighbourhood Rats
DONUTS & CONFECTIONERY Sunday Industry Night Requests with DJ Bo
WUNDERBAR Sundays DJ Gallatea and XS, guests; no cover

MONDAY

BLACK DOG FREEHOUSE Sleeman Mondays: live music monthly; no cover
BLUES ON WHYTE The Vindicators (blues/rock)
DEVANEY'S IRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8pm
HAVEN SOCIAL CLUB Night; 7pm; \$10 (door)/\$5 (student)
PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the

Wild Rose Old Tyme Fiddlers Society; 7pm
BOVE BOWL MOBILE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor/ Mike McDonald (alternating); 9pm-12am

Classical

WINSPEAR CENTRE Edmonton Symphony Orchestra, Jacques Lacombe (conductor), The Canadian Tenors; 7:30pm; \$20-\$65 at the Winspear box office
DJs
BAR WILD DJ Chris 7PM Mondays: Service Industry Night; no minors; 9pm-12am
BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders
BUDDY'S NIGHTCLUB Rudy Electro latest and greatest in House, Progressive and Trip-Hop; 12am-2:30am; interested guest DJs inquire at kelly@michetti.com; karaoke with Tizzy, amateur stmp contest; 9pm-12am
BILLY MORGAN'S Mondays: with DJ S.W.A.G.
FLUID LOUNGE Mondays 7PM
NEW CITY LIQUID LOUNGE Daniel and Fowler (eclectic tunes)

DJs

BAR WILD DJ Chris 7PM Mondays: Service Industry Night; no minors; 9pm-12am
BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders
BUDDY'S NIGHTCLUB Rudy Electro latest and greatest in House, Progressive and Trip-Hop; 12am-2:30am; interested guest DJs inquire at kelly@michetti.com; karaoke with Tizzy, amateur stmp contest; 9pm-12am
BILLY MORGAN'S Mondays: with DJ S.W.A.G.
FLUID LOUNGE Mondays 7PM
NEW CITY LIQUID LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

BLUES ON WHYTE The Vindicators (blues/rock)
BRIX BAR The 7 Levels, Matt Walker; 9pm (door); \$8 (door)
DRUID (Jasper Avenue) Open stage with Chris Wynners
FESTIVAL PLACE Joseph (piano); 7:30pm; Sold out
LB'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuring guests Jack Grandy

and Rob Komarnsky; hosted by Mark Ammar and Noel (Big Cat) Mackenzie

NEW CITY LOUNGE Static Thought, The Rebel Spell, The Vrolox; admission by donation
O'BYRNE'S Celtic Jam with Shannon Johnson and friends
SECOND CUP-T24 STREET Open mic every Tue; 8-10pm
SEWARD CLUB STANLEY MILNER LIBRARY Open mic every Tue; 7-9pm
SHOW CONFERENCE CENTRE Mexican Fiesta: Cinco De Mayo, Buckcherry, Papa Roach, The Trews, Rev Theory; no minors; \$45.50 at TicketMaster

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Ruckey Sidecar; 8pm
YARDBIRD SUITE Tuesday Nights Jam Sessions: Dan Skakun Trio, Audrey Ochoa; 7:30pm (door)/8pm (show); \$4 (member)/\$4 (guest)

Classical

WINSPEAR CENTRE Society: Martin Ruseley (violin), Stephane Lemelin (piano); 7:30pm; \$30 (adult)/\$20 (student/senior) at TDX on the Square; \$10 student rush tickets available 1 hour prior to concert
BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Woofop; with DJ
BUDDY'S Free pool and tourney, DJ Arrowchaser; 9pm
ESMERALDA'S Retro every Tue; no cover with student ID
FUNKY BUDDHA (Whyte Ave.) Latin and Salsa music, dance lessons 8-10pm
GINGUR Reggae music; no minors
NEW CITY LIQUID LOUNGE 'Abilly, Ghoul-rock, spooky with DJ Vylan Cadaver
RED STAR Tuesdays: Experimental Indie Rock, Hip

Hop, Electro with DJ Hot Philly
SPORTSWORLD Retro Night; 7-10:30pm; www.sports-world.ca

WEDNESDAY

BLACK DOG FREEHOUSE Main Floor: Glitter Gulch
Wednesdays: live music once a month
BLUES ON WHYTE The Vindicators (blues/rock)
COPPERPOT RESTAURANT Live jazz every Wednesday night; 6-9pm
FOX DEN The Mary Thomas Band Wed night open stage; 8pm-12am
HYDEAWAY ALL AGES ART SPACE Rhombus: Zachary Lucky, Daniel Mour; 7:30-11:30pm
SUTTON PLACE HOTEL A Taste of Argentina: Edmonton Jazz Festival Society; 7pm; \$60 at TDX on the Square
EDDIE SHORTS Open stage every Wed all gear provided
FIDDLER'S ROOST Little Flower Open Stage with Brian Gregg
FOX DEN The Mary Thomas Band WED night open stage; 8pm-12am
HAVEN SOCIAL CLUB Open Stage with Ido; 8:30pm; free
HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi
HULBERT'S Every Wed Sing with the Rubber Band (sing-along, dance, comedy, karaoke, trivia); 8-11pm; \$6 minimum charge
LEVEL 2 LOUNGE Open mic
PAWN SHOP Members of Black Mountain, Lighting Dust, Jon-Rae Fletcher, Pale Moon Lights; tickets at Megatunes, TicketMaster
PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening
RED PIANO-PIANO BAR and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio
RIVER CREEK Wednesdays Live Rock Band hosted by Yukon Jack;

7:30-9pm; Mohave Iguanas
SECOND CUP-MOUNTAIN EQUIPMENT Open Mic every Wed; 8-10pm

STEEPS TEE LOUNGE COLLEGE BLAZE every Wed hosted by Ernie Tersigni; 8:30-10pm

SUTTON PLACE HOTEL A Taste of Argentina: the Edmonton Jazz Orchestra; 7pm; tickets at TDX on the Square

TEMPLE Wild Style Wednesdays Live hip hop, every Wed; \$5

DJs

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley
BLACK DOG FREEHOUSE Main Floor: Blue Jay's Messy Nest Wed Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe
BUDDY'S Hump day with DJ Seaxy Sean
DIESEL ULTRA LOUNGE Wind up Wednesdays: R&B, hip-hop reggae, old skool, reggaeton with InVincible, Touch It, weekly guest DJs
FLUID LOUNGE Wednesdays Rock This
LEGENDS PUB Hip hop/R&B with DJ Spincycle
NEW CITY LIQUID LOUNGE DJ Rorri Slade (indie, punk and metal)
NEW CITY SUBURBS Shake It with Greg Gory and Eddie Lunchpail; no minors; 9pm (door)
NIKKI DIAMONDS Punk and '80s metal every Wednesday
RED STAR Guest DJs every Wednesday
STARLITE ROOM Wild Style Wednesdays: Hip-Hop; 9pm
STOLLS Bluegrass Wednesdays: House, progressive indie electronic with Rudy Electro, DJ Rystar, Space Age and weekly guests; 9pm-12am; www.stollss.com
WUNDERBAR Wednesdays with new DJ; no cover
Y AFTERHOURS Y Not Wednesday

new look.

RED: 333 34 463 1137

WE HAVE UPDATED OUR
PACKAGING TO HELP REDUCE
ITS IMPACT ON THE
ENVIRONMENT.

100% RECYCLED PAPER
WITH NO GLUE



100% TOBACCO



DU MAURIER

Cigarettes are highly addictive.

**La cigarette crée une très
forte dépendance.**

LENKA

MAY 7
BRICK BAR & GRILL
9PM - 18+ NO MINORS - TX AT BLACKBYRD

VUE

MAY 7
EDMONTON EVENT CENTRE

ALL AGES WELCOME - DOORS 7PM
TICKETS ALSO AT BLACKBYRD

STREET OUT

WITH DEATH AND THIS IS A
BY STEREO STANDOFF



MAY 15
STARLITE ROOM

VUE
WEEKLY

DOORS 8 PM - 18+ NO MINORS - TICKETS ALSO AT BLACKBYRD

NO USE

FOR A NAME

with ONLY ONE and POUR HABIT

MAY 21 - STARLITE ROOM

ALL AGES - DOORS 5:30 PM
TICKETS ALSO AT BLACKBYRD

ON SALE MONDAY

CUT OFF
YOUR HANDS

JUNE 24 - PAWN SHOP

ALL AGES - 18+ NO MINORS

ON TOUR 2009
Les Claypool & Death

JUNE 27 - EDMONTON EVENT CENTRE

ALL AGES - DOORS 7:00 PM - TICKETS ALSO AT BLACKBYRD

SUNSET
RUBDOWN

JULY 3
PAWN SHOP

Ready to drop the gloves

Robbie Hanson talks music, hockey and fighting



lionaires and billionaires were arguing about how to split the dough. I kind of lost interest. Sorry.

VW: All right, so you're Commissioner for the year, what's the first thing that you do?

RH: Take out the third-man-in rule [designed to prevent players from joining fights, or brawling]. Return fighting to the game.

VW: Retire [legendary hockey pugilist] Tiger Williams' number in every rink around the league?

RH: Well, that would be a hell of a thing. You know, I'd just try to restore a semblance of hockey for hockey's sake, instead of for advertising revenue and franchises in places where people don't have any idea what hockey is and don't

care either. It's futile and it's stupid.

VW: I'll start the petition on your behalf—you've got my vote.

RH: [laughs] Well, thank you.

VW: Any plans for a new Hanson Brothers record? What's it been—six years since [2003's] *My Game*?

RH: Well, we're just kind of scrambling for plans to do the next *NoMeansNo* record. That'll happen first, so the Hansons are always kind of on the back-burner. But I'll never say never. ♡

FRIDAY 1 (1991)
HANSON BROTHERS
WITH POLYGRAM (A DIVISION)
PAWN SHOP, \$16

FREECLOUD

CDs, tapes
Vinyl Records
Singles
Box Sets
LPs
EPs

... Bath (Dio LPs) ...
... Cessna, Mr E ...
... Out, Fick ...

... Mo ...
... Diana ...
... Beatles, ...
... Paul Nick ...
... punk ...
... LPs ...

We Buy Collections
See us at the ... Fair, May 3

RECORDS

10764 101st 780.429.1476 freecloud.ca

RAMBOP >> Only this Hanson brothers has promo photos. // File

met up with Robbie Hanson of the Hanson Brothers backstage at NoMeansNo's latest Edmonton stop-over—not surprising, considering he shares more than just a signature driven bass one with that band's Rob Wright. Bravely sneaking beer from NoMeansNo's cooler, Hanson shared his insights into the finer points of beer-brewing, fist-fights and the state of Canada's game.

Weekly: So, Christian Hanson, son of Dave Hanson [original Hanson brother], was just signed by the Toronto Maple Leafs. How are you guys feeling about it?

Robbie Hanson: The entire family is proud as fuck [laughs]. It's very nice to have a Hanson in the NHL.

VW: Any thoughts on the passing of the Mr. Reg Dunlop himself, Paul Newman?

RH: On our last tour down through the States we had a tribute to Reg Dunlop [Hanson's character in 1977 classic hockey film *Slap Shot*] every night. We'd brought this picture of him sitting on the bench, with all the scars and band-aids. It went over well.

VW: Have you ever heard from any of the people that were involved with *Slap Shot*?

RH: Well, we were contacted by the people that were making *Slap Shot 2*, and they wanted to use some of our music. I said no.

VW: Wise decision.

RH: Yeah, that had the look of a complete flop from the beginning.

VW: You recently released a live record [2008's *It's A Living*]. Where was it recorded?

RH: That would be Coaldale, just outside of Lethbridge. At a show that was

just out of control.

VW: It seems like a lot of 'em tend to get that way.

RH: Yeah, it worked out really good. We're going to play there again on the way back on this tour, just after Edmonton. It'll be fun to return to the scene of the crime.

VW: There's talk from [NHL Commissioner] Gary Bettman that there should be less fighting in the NHL. What's your take on things?

RH: Gary Bettman should be the CEO of Disneyland, not the NHL. It's a joke now. It's a big corporate entertainment system in which the game comes second to marketing. If I was going to a hockey game I'd go see a junior team. I'd go see the [Victoria] Grizzlies play. The NHL has become way too much about entertainment and family fun. I mean, fighting isn't going anywhere. Get used to it. Don't change the fucking game, or make a clown out of the game just to sell it to a bunch of US markets. I mean, they're probably going to lose a couple of teams now, with the downturn of the economy. Nashville, Tampa.

VW: Phoenix is bleeding millions.

RH: Exactly. Give the franchises to Canada where people know and understand the game. When it comes to hockey, most Americans just have their heads up their asses.

VW: It really changes things too, knowing just how much money is involved in the game now. It really changes perceptions as a fan.

RH: When they didn't play during the lockout year, you realize—they've played every year since 1906, except for one year when they had an influenza outbreak and had to shut down for public health reasons. The only other time the NHL shut down was when mil-

WWW.BOONSTOCK.CA

Boon Stock '09

Surgeon County, AL
Canada

June 25, 26 & 27
GIBBONS AB

ticketmaster
TICKETS AVAILABLE AT TICKETMASTER.CA

FINGER ELEVEN

THEORY

BIFNAKED • SHINEDOWN • DEFAULT • SHOUT OUT OUT OUT OUT • DANIEL WESLEY

FOUNDATION CONCERTS

FRIDAY MAY 1

PAWN SHOP

HANSON BROTHERS
POTTY UMBRELLA & OLD WIVES

THURSDAY MAY 21

HAVEN SOCIAL CLUB

TWILIGHT HOTEL

SATURDAY JUNE 6

STARLITE

OVERWE
GHISLAIN POIRIER & SOUTH BAKKAS
JUST ANNOUNCED

WEDNESDAY MAY 6

PAWN SHOP

LIGHTNING
MAY
THE HEAVENLY
SUNSHINE

SATURDAY MAY 23

HAVEN SOCIAL CLUB

Dennis Michie
Saturday
Haven Social Club

TUESDAY JUNE 9

BRIXX

JAPANDROIDS
THE MITTS & NANO URIBE
RESCHEDULED DATE!

THURSDAY MAY 14

MACDOUGALL UNITED

DE RACKET
FAMILY FRIENDLY

WEDNESDAY MAY 27

EDMONTON EVENT CENTRE

TV ON THE RADIO
WITH SPECIAL GUESTS
DIRTY PROJECTORS

TUESDAY JUNE 23

PAWN SHOP

LADY HAWK

THURSDAY MAY 14

HAVEN SOCIAL CLUB

EMM GRYNER
WARRIOR JEPHOP

FRIDAY MAY 29

HAVEN SOCIAL CLUB

CAMPENNER & THE CAMEL ROAD
DO RELEASE PARTY
JUST ANNOUNCED

THURSDAY JUNE 25

STARLITE

MALAJUBE
HOLLERADO & GUESTS

SATURDAY MAY 16

MACDOUGALL UNITED

PATRICK WATSON

FRIDAY MAY 29

STARLITE

PEACHES

WEDNESDAY JUNE 10

PAWN SHOP

JULIE DOIRON
and DOG DAY

WEDNESDAY MAY 20

STARLITE

KING K HAN
AND THE SHRINES
WITH GUEST MARK BULTAL

FRIDAY JUNE 5

PAWN SHOP

VON JOES
TEACH TEAM

THURSDAY JULY 23

MACDOUGALL UNITED

BELL ORCHESTRE
(MEMBERS OF ARCADE FIRE)

FOR COMPLETE LISTINGS AND MORE INFO GO TO **FOUNDATIONCONCERTS.COM**

Standing on guard

Classified gives props to Canada, Germany

BY LYN NIX/DYK
PHOTO BY LYN NIX/DYK

Even though Classified (Luke Boyd) has released more albums than most of us have fingers, the most recent *Self Explanatory* dropped April 7—marks a few firsts for the Nova Scotian.

It probably wasn't a stretch for Classified to meet the mocking he got at being from Canada with the lyrics of "Oh ... Canada." He did, after all, have a similar response to Marlene-Mocking with a track on 2005's *Cott-In the Industry*. But he didn't really set out to repeat himself.

"I always had it in the back of my head, oh, it would be cool to do a track like 'Canada,' like 'The Maritimes,' but I didn't want to just do it because I just did 'The Maritimes,'" he explains. When I made the beat, I found that 'Oh Canada' sample and I put it under the drums and I was just, like, oh shit, I don't even care; this beat's too dope! It was, like, OK, we did 'The Maritimes,' so maybe doing 'Oh ... Canada' is not so bad. But the way we flipped the beat and put on the national anthem, I thought it was great. I'm really happy with it."

And with it, Classified is likely the first to sample Canada's national anthem on an album. On a more professional level, though, *Self Explanatory* is also his first record battling for the majors. It wasn't any personal feelings that kept him away from a label like Sony—it was that he couldn't get much traction with the bigwigs, so he just kept his head down. His interesting beats, resonating rhymes and constant touring carved out a place for Classified in the Canadian hip-hop scene. And eventually the calls came—which is something of a relief.

"I've always handled my own business: ran an independent label; I



DE-CLASSIFIED >> Hip-hop artist Classified welcomes his label's promotional support on his latest album // Supplied

made the music and produced it and stuff. I didn't want to do the business stuff; I just had to because no one else would do it for me. I couldn't get a deal," he explains. "When we got to a point where Sony wanted to take it on, to take all of that out of my hands, it was great. Then I could just kind of focus on the music. And they put their team behind it to put the record in stores and they market it and they pay for everything—I don't have to pay for everything anymore."

The other thing is that Classified is ready to take the show on the road, share his wares with the world. While not too interested in the US audience ("To me the stuff that gets pushed in the States right now isn't really my type of hip hop," he says. "It's not something that I'm trying to go for—the sound of it.

It's just, I don't know ... I know it's a music business everywhere, but down in the States, it's just so 'money, money, money' that nobody even cares about half the music."), Sony just secured Australian distribution and he recently toured in Germany for the first time, loving the atmosphere.

"The whole vibe of Germany when we were over there, it's almost like 10, 15 years ago—just the sound of hip hop they're making. That's kind of the generation I come from, the '90s kind of sound of music. That's what I really fell in love with and really want to do. I just think that I almost fit in better over there than I would in the States." V

SAT, MAY 2 (8 PM)
CLASSIFIED
WITH CHAD HATCHER, MIC BOYD, J-BRU, DJ IV
STARLITE ROOM, \$20

REVUE // THE FLYING KEGELS

MIKE ANGUS
PHOTO BY LYN NIX/DYK

Sean Brewer and Adam Rachinsky, two members of Edmonton's now-famous, anything-goes talk-show band the Uncas, are passionate about the importance of artists being paid for what they're good at. And although the word "balance" never comes up once in our conversation, it runs as a recurring theme as we discuss their newest project, *The Flying Kegels*, and the many other projects that have kept them busy since the Uncas called quits.

"We're taking it pretty easy right now," Rachinsky says dryly. "[The new project] is more about the songs. When the Uncas had too much of an image—which was fun and had its place—but I just want to be me and write some real songs, without any sort of agenda. I think honesty is the way to go."

Now, on the other hand, is currently involved in five other bands, and while he insists it's difficult to

compare them, one commonality is the group of friends and ex-bandmates that he continues to work with.

"We like playing music," he confesses. "We know what to expect from each other, but I like the variety of songs we're getting with this band. I'm hoping that a lot of different people who are into different kinds of music will start liking it."

So what once was old is new again. Being a working musician means making a lifestyle of it, Brewer states, so it made sense to get away from a band with the confines of a certain reputation (like the Uncas) while relying on all the lessons and maturity that came from that experience.

"It doesn't necessarily come with age—it comes with how long you do it," he says. "After a couple of Canadian tours, I've got at least 1000 live shows under my belt. That confidence comes through on stage, where you walk on stage and you own it. I still get butterflies, but there's no question about whether we're going to pull it

off. We've written so many songs and had so many albums that we can do it in our sleep.

"Now, it's about the happening, going to a show and knowing all your friends will be there," he adds. "We have a really vibrant scene in Edmonton, and we're ensuring that we're building that musical intensity."

To this end, Rachinsky, with the help of his sisters, has started a promotions project called the Good Blood Music Series; one show will see the Flying Kegels play its first live show.

"This is the first show in the series," Rachinsky explains. "It's not for-profit, volunteer-based, and I'm quite passionate about giving all the money we can to the performers. My eventual goal would be to bring enough touring musicians here and get paid, so there will be entire tours [under the Good Blood Music series] all across Canada." V

THU, MAY 1 (3 PM)
THE FLYING KEGELS
WITH DUSTIN BENTALL
QUEEN ALEXANDRA COMMUNITY HALL, \$12

Sobey's
urban fresh

urban sounds
live music at Sobey's from 5-9pm

JASPER 104 10404 JASPER AVE

BILL GRAMER
AND THE BULLIES OF BASIN STREET

(Dixie) May 1 + 2

COLLEGE PLAZA 8225 112 ST.

DON BERNER TRIO

Join us for
our highly
drink specials.

live
music
wine

Music
Presents

100

YES! KARMA TOUR

FREE TO GET IN, PAY WHAT YOU WANT

THE ONLY GUARANTEED WAY IN IS
THROUGH WIRELESS BOX OFFICE
VISIT facebook.com/100music FOR MORE INFO

Edmonton Event Centre
May 3

NOKIA ROGERS Music Box Office live not on

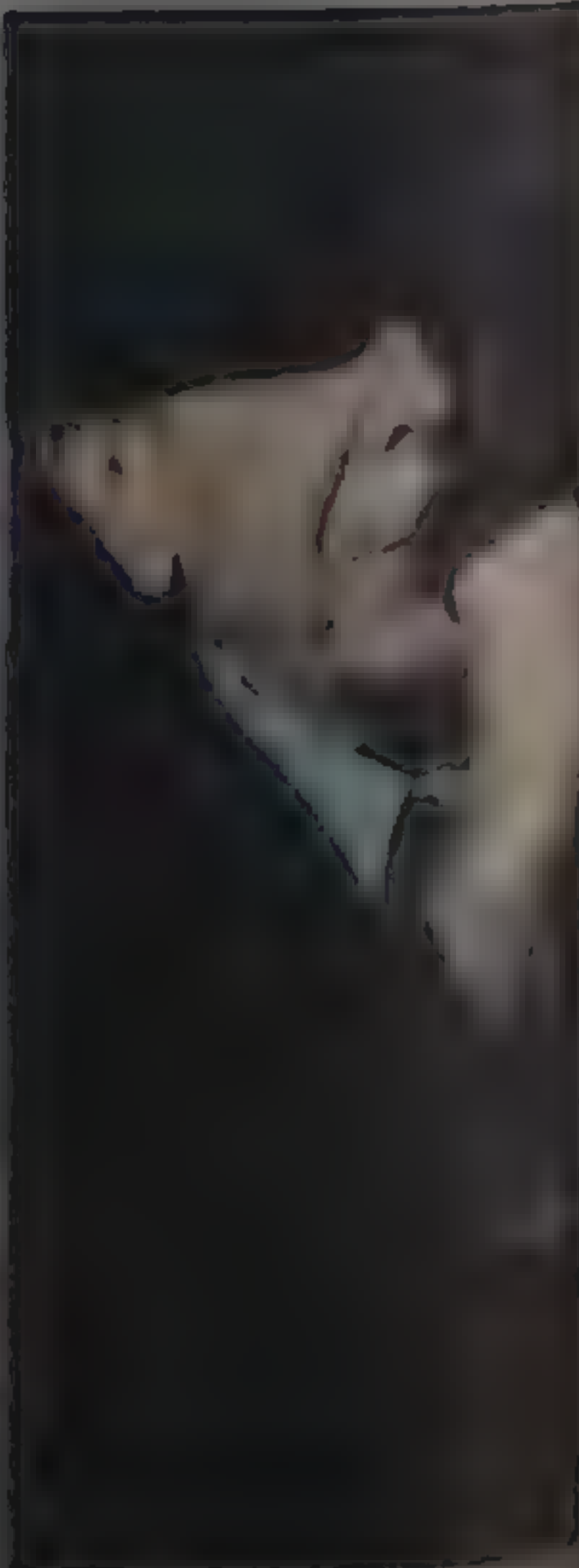
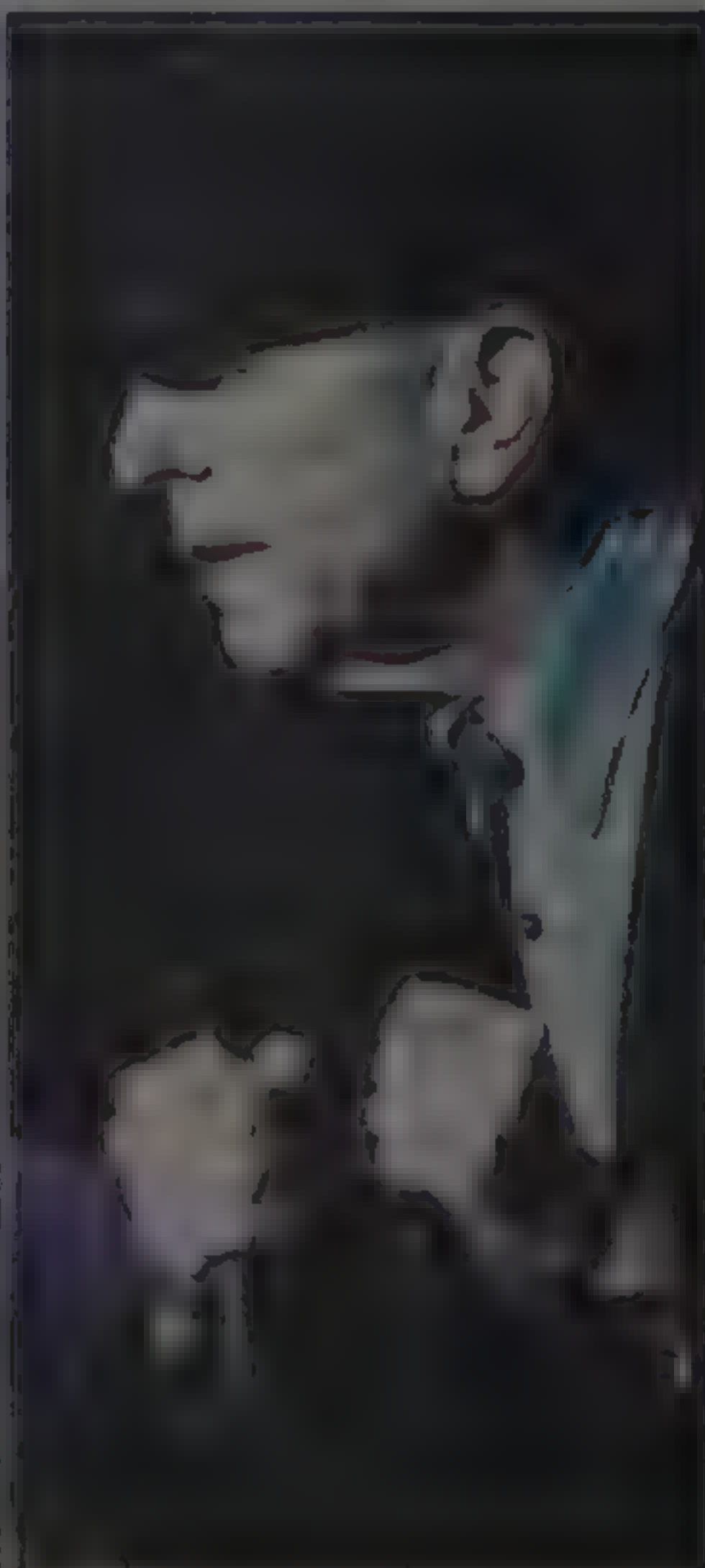
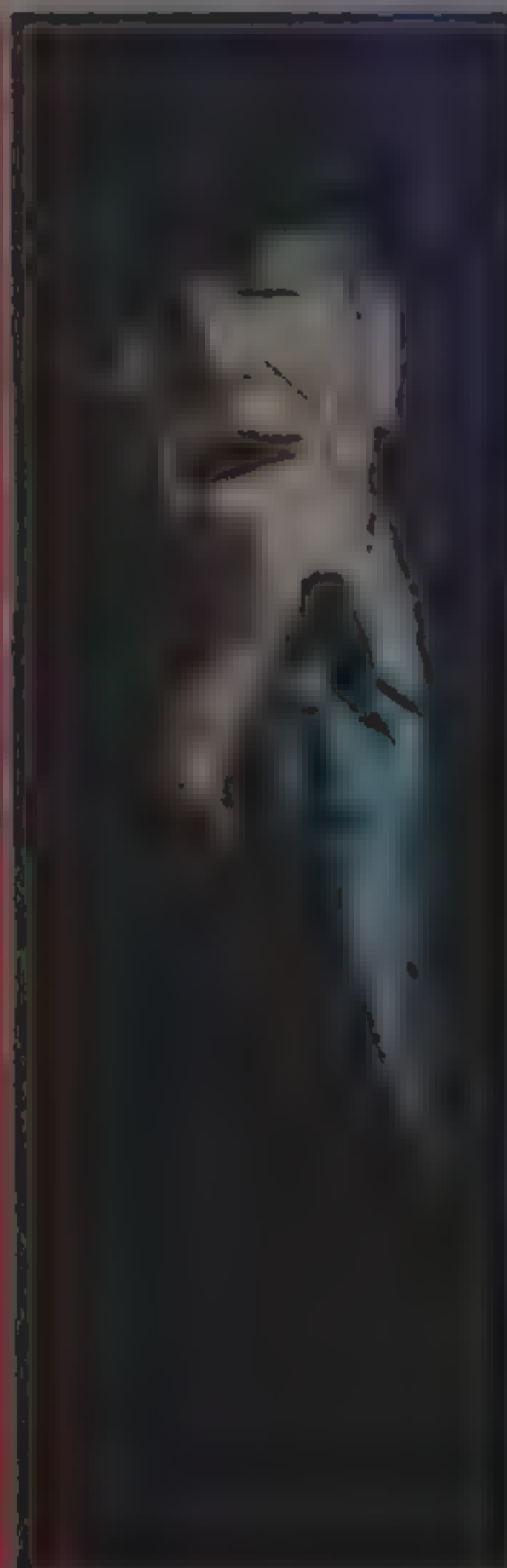


LEONARD COHEN >> Born with the gift of a golden voice. // jproctor

Hey, that's no way to say goodbye

BRYAN BISTLES

In a way that still seems impossible days after the fact, the usually raucous Rexall Place was turned into a cathedral on Saturday, April 25, 2009. In a space that can hold 17 000, the city's largest concert venue also became its most intimate, as 74-year-old Canadian legend Leonard Cohen took the stage as part of his first concert tour in 15 years. Growling out lyrics about God, love and sex with a thrust that would befit a much younger man, Cohen's lively stage presence and sharp wit held up for over three hours as he knelt, skipped, boogied and joked with the crowd. Though the performance itself was awe-inspiring and is nearly impossible to sum up, the most sublime moments of the entire concert were the ones where everyone else stopped existing, where it seemed as though you were alone in a small room, everything was quiet and all you were doing was listening. **V**



BACK ON BOOGIE STREET >> A white man dancing. // jproctor

Re-Formation

Testament returns to its roots

BY BEN MUIRO

It's not always being in a band. In the beginning, you're in it for the fun, for the opportunity, for the challenge. At then, if you manage to scratch and claw your way up to a certain level of success, it turns out that music is very much like a job: there are things that need to get done to take care of business. Put that alongside the difficulties of maintaining a good working relationship with a bunch of people in close quarters and for long hours and it's no longer that easy to just concentrate on writing songs and playing music anymore.

For San Francisco's Testament—one of the early wave of thrash bands, alongside the likes of Metallica, Slayer and Anthrax—there would be a number of years that saw a shifting lineup, with frontman Chuck Billy and guitarist Eric Peterson the only constant members. The two of them steered the ship through a series of albums that did no shame to the band's name, but there was a sense of excitement surrounding the group in 2001 when it released *First Strike, Still Deadly*, a collection of re-recordings of earlier material featuring original guitarist Alex Skolnick rejoining Peterson in the lineup. It was not until 2008, though, that the band returned with *The Formation of Damnation* (with original bassist Greg Christian also returning for that one), its first collection of original material since 1999's *The Gathering*. For his part, though, Peterson believes that the record ultimately benefits from all that time; *Damnation* gave Testament the opportunity to pull the best songs from several years of writing, tying together the many threads of metal—including thrash, death metal and NWOBHM-inspired metal—that the band has travelled through over the years.

Band's are together for two, three, four years before they put a record out, so they go through a lot when they first get together and share their influences, and by the time they get signed and put out their first record they've kind of perfected what they're doing, and this record's kind of the same because I've been writing this material since 2002, 2003, so 'Afterlife' was written in 2003 and I pretty much arranged that song with [former drummer] John Tempesta, and then there are songs like 'The Formation of Damnation' from when I was jamming with [drummer] Nick Barker—it's different influences and different times and different periods ... so it [sounds] like different time periods of the band and it is [varied] because of the time periods [it was written in]. It's not like we wrote it in year and we were like, 'Hey, let's try to write a song that sounds like this or this time'—they are time pieces."

And while some pieces of music on the new record seem flavoured by a particular period because Peterson has had them kicking around for what seems like forever—"That middle riff in 'Formation'—du-du-

du-du, du-du-du-du, du-du-du-du—I had that before *The Gathering*; I just didn't know where to put it," he laughs. "That riff has been in like 10 different songs. It was the bastard stepchild that kept getting moved around, and finally it just fit in this one."—for others it was the players that he was working with at the time who had an effect on the style. Despite having played with a number of top metal guitarists on tour, though, he says that it's not usually other guitarists who inspire him.

"Not so much guitar players—drummers are the ones who influence me. Just their style of playing and their beats," he explains. "I'm very based off percussion—my right hand is my drum set and I'm very percussive. All my gallops and my fast picking, I'm very rhythmic oriented in my head and percussion comes first in my head for what I'm doing and then the melody comes later. It goes the other way around, too, but a lot of it is percussive ideas. There are guitar players who influence me, but not people I've played with. There's only been

"We started off as a team but then it kind of broke into where he was the lead-guitar star and I was the rhythm dominator and we kind of put those hats on, and now it's like we get together and lean on each other."

one other guitar player that's recorded with us and that's James Murphy. All the other guitar players were just session live players, so I didn't really get the chance to write with other players other than James Murphy, who I thought was a great fit."

These days, though, it's Skolnick who's in the studio and on stage again with Testament and Peterson couldn't be happier.

"It's great. It feels like home, you know?" he says. "People are excited Alex is back with us. I think people are more excited because me and him are more of a team. We started off as a team but then it kind of broke into where he was the lead-guitar star and I was the rhythm dominator and we kind of put those hats on, and now it's like we get together and lean on each other. We do a lot of lead harmonies together and trade-offs—it's a lot more of a team, which I enjoy better because I get to play more parts and not be so much like the backbone. I try to make him the backbone, too: 'Here, hold the fort up while I go out there and slay some people.'"

THU, MAY 7 (7 PM)

TESTAMENT

WITH LINEARTH, LAZARUS A.D.

EDMONTON EVENT CENTRE, \$10

ALL AGES



TESTAMENT >> Is the barbed wire to keep us out or them in? // Supplied

RISE AGAINST

RANCID

WITH SPECIAL GUEST
RIVERBOAT GAMBLERS

SATURDAY JUNE 6 • REXALL PLACE

EDMONTON AB • DOORS 6 PM • SHOW 7 PM • GENERAL ADMISSION FLOOR & RESERVED STANDS

TICKETS ON SALE NOW AT riseagainst.com www.myspace.com/riseagainst ALSO AT ALL TICKETMASTER OUTLETS & CHARTER BY PHONE (781) 451-8500

rancidrancid.com www.myspace.com/rancid

members of black mountain

Lightning Dust



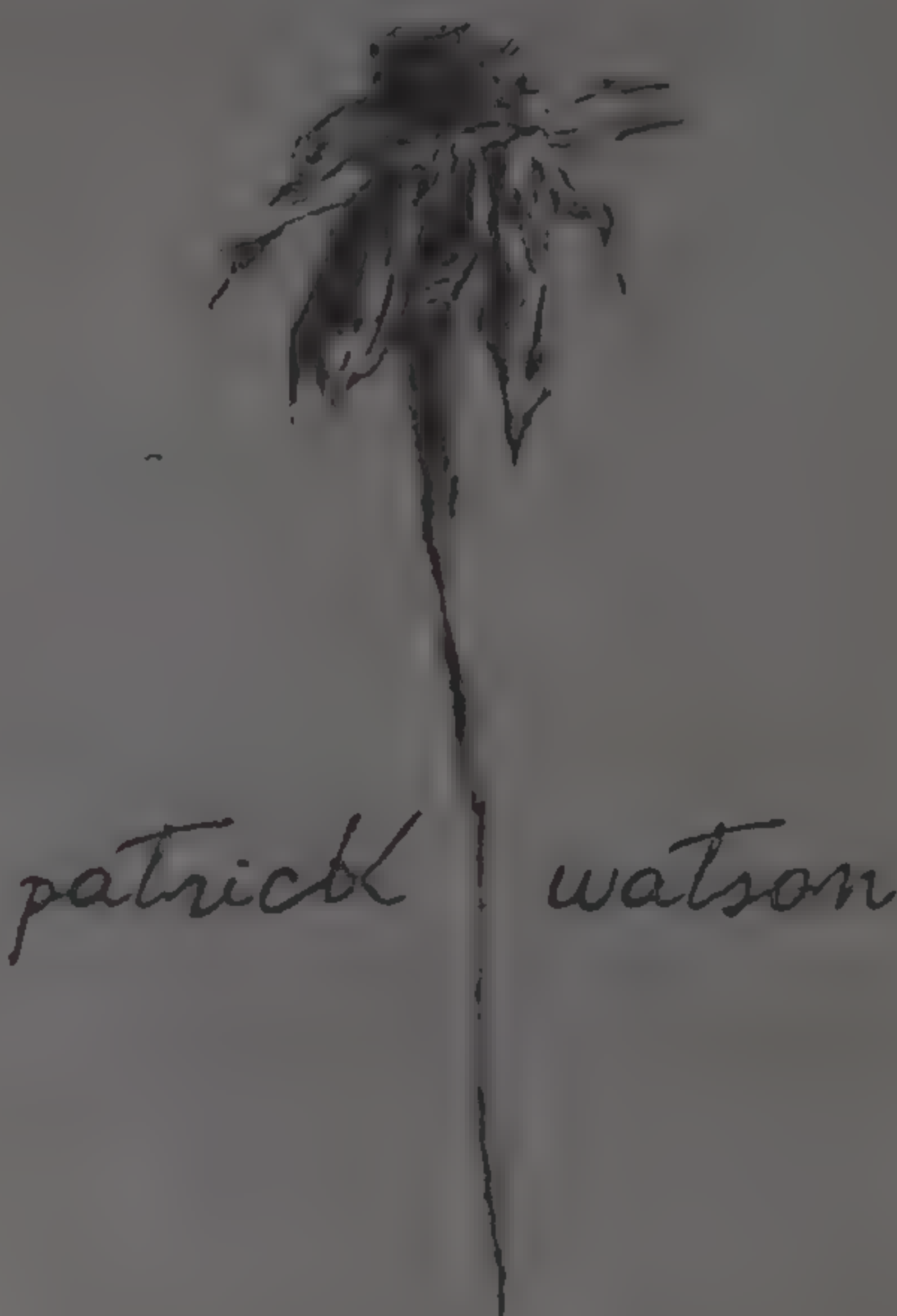
Jon-Rae Fletcher
Pale Moon Lights

May 6 - The Pawn Shop

Tickets At Blackbyrd, Megatunes & Ticketmaster

☆ **VUE**

WWW.FOUNDATIONCONCERTS.COM



with guests

saturday may 16
mcdougall united church

10025 101 St Doors At 7pm Tickets: **VUE** Ticketmaster, Megatunes, Listen & Blackbyrd

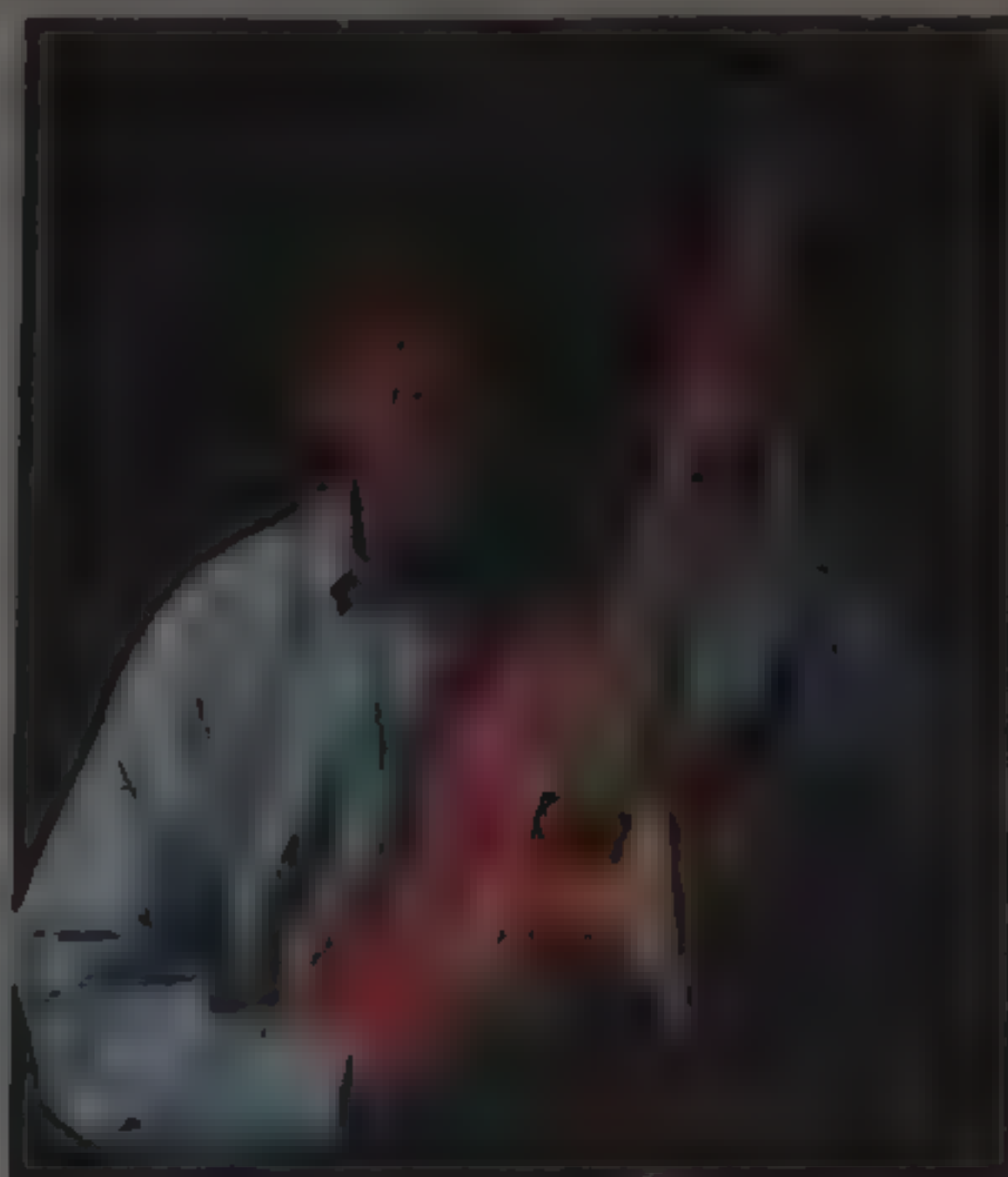
WWW.FOUNDATIONCONCERTS.COM

FOR COMPLETE LISTINGS AND MORE INFO GO TO

FOUNDATIONCONCERTS.COM

GIGS THIS WEEK

FRI, MAY 1



LABATT BLUES FESTIVAL

TICKETS ON SALE

Six years into the game, the Blues Fest is still going strong (and, as a sidenote, ticket prices remain the same as they've always been). This year will see the John Hammond Quartet closing out the three-day festival, heading up a hefty lineup that also includes Sista Monica Parker, Rick Estrin & the Nightcats, David Gogo, Boyes/Brill/Del-Grosso, the Legendary Rhythm & Blues Revue with the Tommy Castro Band, Kenny Neal, Magic Dick and Deanna Bogart, Cedric Burnside and Lightning Malcolm, Chubby Carrier & the Bayou Swamp Band, Mark Hummel & the Blues Survivors with Rusty Zinn, Arsen Shomakhov, Roomful of Blues, Magic Slim & the Teardrops and Moreland and Arbuckle. Tickets run \$35 - \$90. More info is available at the festival's website, bluesinternationalalltd.com.



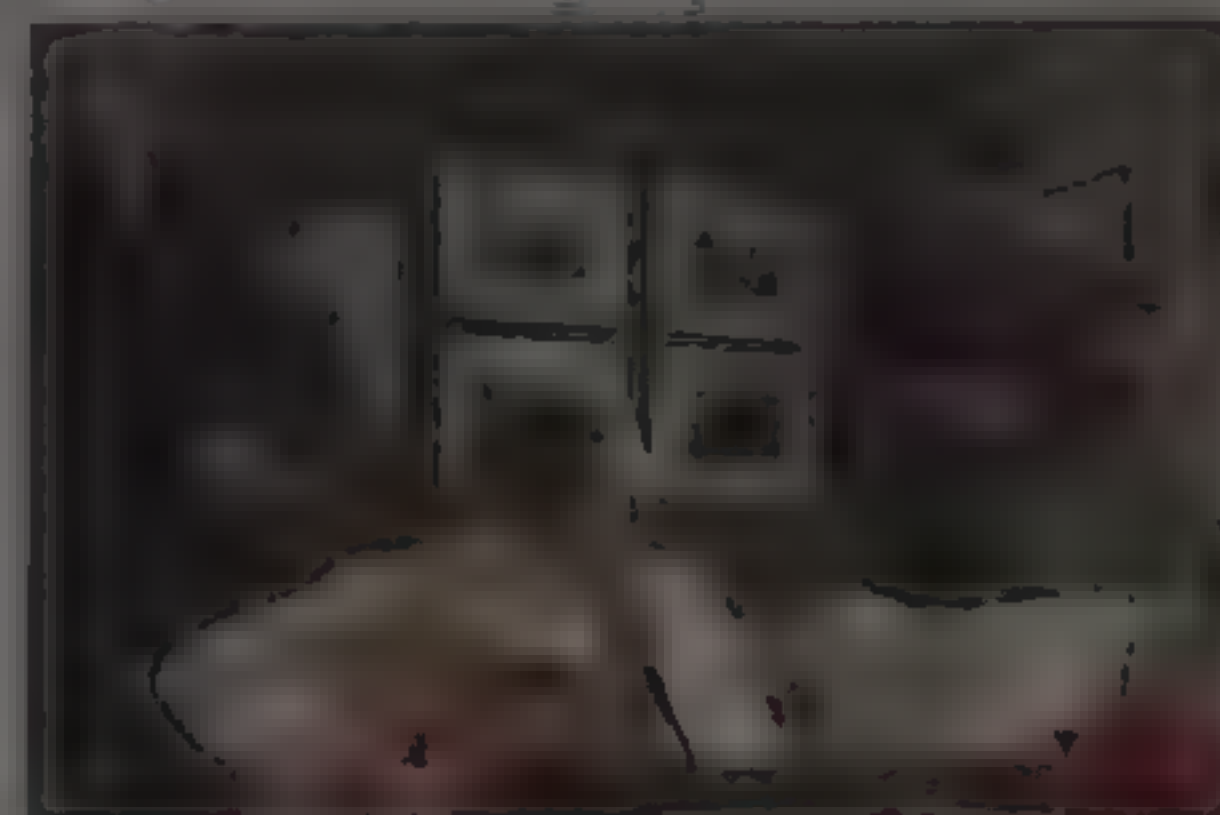
FRI, MAY 1 (7:30 pm)

KYIV CHAMBER CHOIR

FIRST PRESBYTERIAN CHURCH (10025 - 105 ST), \$40
ALL AGES

Conducted by Mykola Hobdych, the Kyiv Chamber Choir will be performing both traditional sacred songs and some of Ukraine's most popular folk songs. 21 members play traditional instruments matched with colourful costumes and choreographed routines.

FRI, MAY 1 (8 pm)



STEVE FISHER BAND

HULBERT'S, \$12 (ADVANCE), \$15 (DOOR)
ALL AGES

Steve Fisher is coming north from his Calgary-area home for a night at Hulbert's with a band pulled from St. Albert (Bruce Blair on fiddle), Calgary (Cedric Blary on clarinet) and Vancouver (Paul Bergman on upright bass). The lineup will be working its way through a mix of bluegrass, western swing, folk and blues.

SAT, MAY 2 (7 pm)

SORA

WITH TERRY MORRISON
BONNIE DOON COMMUNITY HALL, \$35
ALL AGES

Celtic artist Sora will be in town from Calgary to perform Saturday night at the Women Gathering event at Bonnie Doon Hall. (There's much more than just music at the event—look it up at womengathering.com.) Sora's performance will be the Edmonton release for her latest album, *Heartwood*, which finds her investigating the nooks and crannies that the heart inhabits.

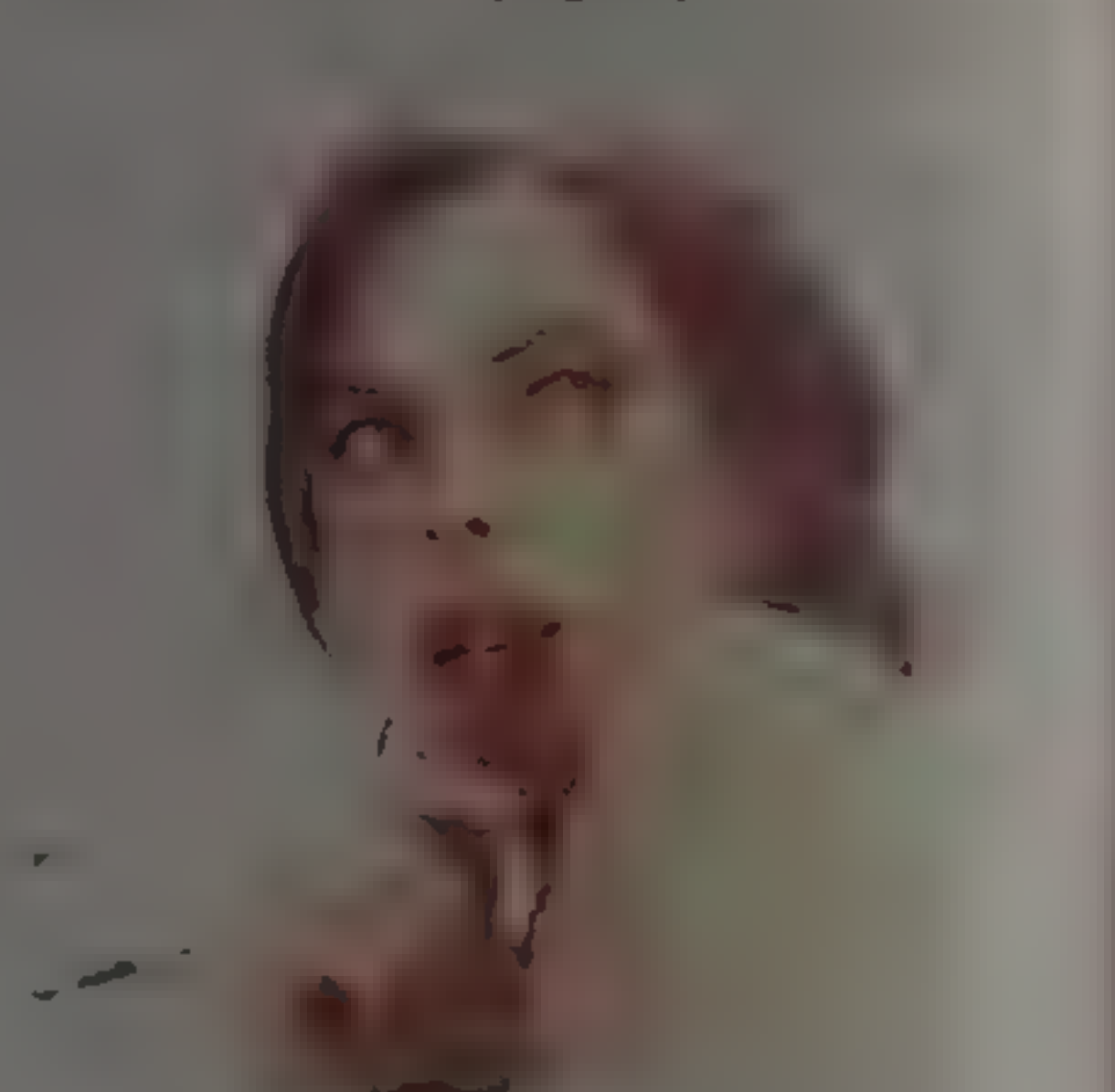
SUN, MAY 3 (8 pm)

KOS

WITH GUESTS
EDMONTON EVENT CENTRE, FREE
ALL AGES

So, there's this guy who's a pretty big deal on the Canadian music scene. Had himself a pretty popular tune a few years ago—got him a lot of attention and he's never really looked back, dropping a couple more albums since then and engaging in the occasional public feud with music journalists. Now he's looking to follow the lead of some of his fellow artists—the pay-what-you-want method that the likes of Radiohead and Nine Inch Nails have used to release albums. This guy is taking it to the stage, though, playing a bunch of shows and leaving it up to the fans to donate whatever they feel the show is worth when they go through the door. No advance tickets for this one; just go line up—and take some cash with you.

THU, MAY 7 (9 pm)



LENKA

WITH GUESTS
BRIXX, \$12

Lenka's taken a winding road from the Outback to the stage. She was raised in the Australian bush by hippie parents who also harboured a love for jazz, took up acting, recorded a film soundtrack with Decoder Ring, joined the band, left the band and went solo. If you happen to like quirky-pop things, she'll be doing her quirky-pop thing here next week.

PREVIEW >> SUICIDAL BRIDE RECORDS

BRYAN BIRTLES

// BRYAN@VUEWEEKLY.COM

It's a long held, and seemingly self-apparent, truth within Edmonton's music scene that what sets our burg apart from others is a sense of community, a feeling that to get something done all you need to do is get your ass off the couch and do it. The three guys behind **Suicidal Bride Records**—Barrett Klesko, Jamie Kitlarchuk and Brent Francis—have most definitely got their asses off their couches. With their two "Best of Edmonton" shows coming up this weekend, the trio is aiming to continue the work it's been doing for the last year.

"We thought the best thing we could do was plant a seed for the future by trying to give lots of opportunity to green bands to have higher quality shows to play to develop so that in five years we could see a renaissance of sorts," explains Francis. "That's been one of our big goals in doing this in the first place,

so the Best of Edmonton series is something we've always wanted to do."

It would be hard for anyone to sit down and actually choose the best out of Edmonton's huge contingent of talented punk and metal bands, but choices had to be made and the guys behind the shows had to go with their gut when deciding who to invite out to the showcase.

"When we say the best of Edmonton it's more of an arbitrary decision on our behalf—we don't have a six-judge panel or anything like that deciding who should play," laughs Francis. "Really, it's the bands that we like more than anything else, but that's true of most of our shows—we rarely have bands that we don't personally enjoy watching play our shows because it would just become a chore for us."

In addition to building contacts across Western Canada and sponsoring an upcoming tour for All Else Falls—a band whose work has been released by Sui-

cidal Bride and that Francis happens to play drums in—the record company, production company is concentrating on giving younger bands a leg up.

"We've learned by trial and error along the way—we've made every mistake you could possibly make—so we thought if we could help some younger bands along and say, 'Listen, I know what you're thinking and it's a bad idea I tried it and it didn't work.' That's part of the goal." **W**

FRI, MAY 1 (8 PM)

BEST OF EDMONTON METAL

WITH ALL ELSE FALLS, ENDURING THE FALL, ANIMAL MEN OF THE NORTH WEST, ST. MARY'S HEAD HALL, \$15

SAT, MAY 2 (9 PM)

BEST OF EDMONTON PUNK

WITH DOWN THE HATCH, DUDLEY DAVIS, PRISONER CINEMA, WHISKEY WAGON, ALL ELSE FALLS, AVENUE THEATRE, \$15



Belmont

WARNING

YOU'RE NOT THE ONLY ONE SMOKING THIS CIGARETTE

The smoke from a cigarette is not just inhaled by the smoker. It becomes second-hand smoke, which contains more than 50 cancer-causing agents.

Health Canada

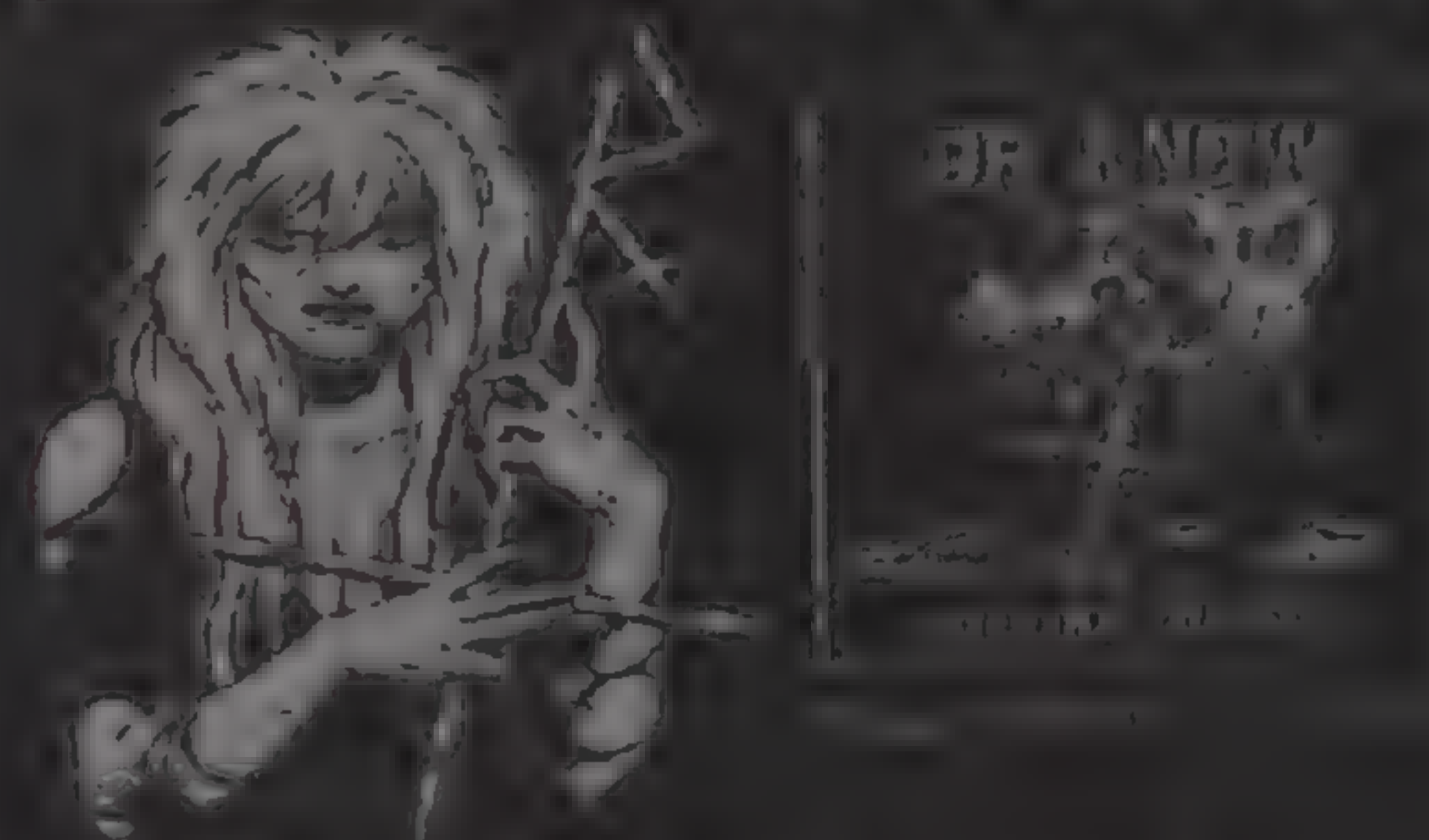
NEW CITY

Bitch Bitch Bitch!
ANOTHER ONE BITCHES!



Legends From

DR. KNOW



KILLING FOR GOD TOUR

WITH **THE FROSTRACKS** (victoria,)

Plus Special Guests: **Sunday, May 3**

\$10 No minors



10081 JASPER AVE

ALBUM REVIEWS

New Sounds

Bob Dylan
Together Through Life
(Columbia)
★★★★☆



EDEN MUNRO
// EDEN@VUEWEEKLY.COM

Bob Dylan has been wandering down the streets of American music for a lot of decades now. His approach to songwriting has remained fairly focused, but the dual forces of the production and the band have had great effect on Dylan's records: when the sound is right and the players are in tune with the bandleader, albums like *Blood on the Tracks* and *Desire* emerge; when those pieces are off, it's the flat collaboration with the Grateful Dead, *Dylan & the Dead*, and the spit-and-polish professionalism of *Empire Burlesque* that see the light.

Since the early '90s, though, Dylan has been working his way out of the glossy '80s by digging deeper into the past. By the time of 2006's *Modern Times* Dylan's voice had become a growl and he sounded very much like he was leading a rag-tag blues band through a late-night set in some border town dive bar.

On his latest album, *Together Through Life*, Dylan seems to have pulled back from the edge somewhat, bridging the brawling tumble of *Modern Times* and the slightly more refined takes on *Love and Theft*. The change is in part due to the

band—the rhythm section of drummer George Receli and bassist Tony Garnier remains, but guitarists Stu Kimball and Denny Freeman are replaced by the Heartbreakers' Mike Campbell and Los Lobos' David Hidalgo, who also doubles on accordion—but lyrically Dylan seems to be in a happier place these days. Apocalyptic allusions and bile-filled lines are still scattered throughout, but there's a sense here that love may win the day, or at least make its passing a little bit easier.

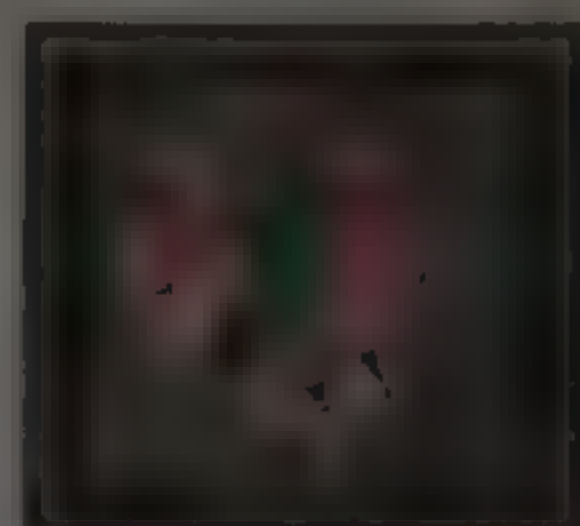
"Beyond Here Lies Nothin'" is indicative of the lyrical approach on *Together Through Life* (all of which Dylan co-wrote with Grateful Dead lyricist Robert Hunter, save for a single song), with Dylan growling, "Well, I'm moving after midnight / Down boulevards of broken cars / Don't know what I'd do without her / Without this love that we call ours / Beyond here lies nothin' / Nothin' but the moon and the stars."

On the next track he offers up, "I walk the boulevard / Admitting life is hard / Without you near me," and on the next he spits, "There ain't no way you can put me down / I just want to say that hell's my wife's home town" like it's a badge of honour.

There are flawed lines here and there—on "Jolene" he stumbles awkwardly over "Those big brown eyes / They set off a spark / When you hold me in your arms things don't look so dark"—but, as stunning as he can be, that's been true of much of Dylan's work, leading to a suspicion that the success of his words has as much to do with the delivery and the musical support as it does with the lines themselves.

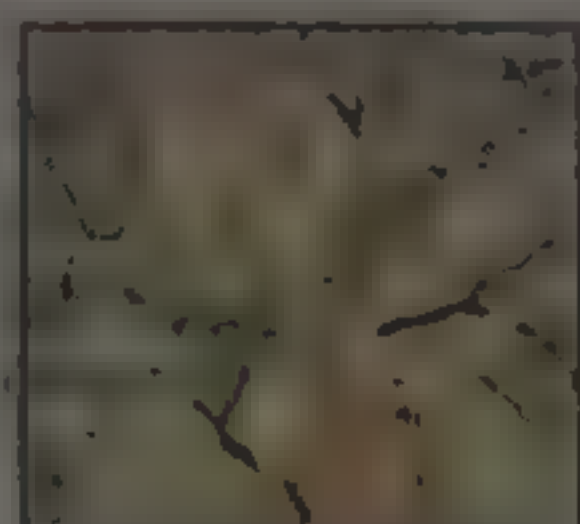
Musically, the band this time out is ideal for the most part, with loping rhythms and Hidalgo's accordion standing out. Occasionally Dylan stretches too far—"Life Is Hard" and "Jolene" are both disappointing generic blues numbers—but overall *Together Through Life* finds the man with a band that offers exactly the support he needs. **V**

Handsome Family
Honey Moon
(Carrot Top)
★★★★☆



Stephin Merritt. If the words "folk fest" set your heart racing, probably worth a listen. **DAVID BERRY**

It Hugs Back
Inside Your Guitar
(4AD)
★★★★☆



When you pop in an album from a band with a name like It Hugs Back, it's a fair expectation that what you're going to hear is something warm and comforting. And *Inside Your Guitar*, the 4AD debut for the UK-based foursome doesn't disappoint, delivering early '90s-influenced indie rock with pop sensibilities, pleasant melodies, mellow synth and organ and breathy vocals from frontman Matthew Simms. From the opening musical somnambulism of "Q," the pace picks up for a couple of tracks with the jangly and enjoyable "Work Day" before settling back into dreamy and gentle with "Forgotten Song." The pattern of alternating floating and jangling carries on for the balance of the album, punctuated only by the slightly more rock sound of "Hold On." The pattern helps ensure that the album never gets too boring, but it also makes it feel a little unfocused, and in the end adds up to an entirely pleasant but unremarkable album.

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

Jason Lytle
Yours Truly, The Commuter
(ANTI-)
★★★★☆



Granddaddy's Jason Lytle has released a solo record, two years after dissolving said band and withdrawing from SoCal's crowded music scene to Montana's vast expanse. Everything we'd come to love about Granddaddy's slacker space rock remains intact with Lytle's solo effort: the loose beats, the sunny guitar twang and the layers of lush synth sounds contrasting with Lytle's stoned, stark melodies. In fact, there's not much here to convince listeners that this isn't a Granddaddy album. Or maybe it simply reveals what we hadn't known before: that Lytle was Granddaddy. Songs like "This Song Is the Mute Button" and "Here For Good" are as good as any we've heard from him, but the consistency of this effort with Granddaddy's catalogue begs one to ask: if there were no surprises left from Granddaddy, a more exciting solo effort would have shown elements of progress. While not disappointing, this album feels more like a posthumous Granddaddy release than a departure from it.

MIKE ANGUS
// MIKE@VUEWEEKLY.COM

listen
records & cds

10443a - 124 street
780.732.1132
www.listenrecords.net

outside love loco
pink mountain top

Bishop Perry Tillis

01. sometimes i wish bill callahan
02. begone dull care junior boys
03. s/t magnetic ring
04. s/t fever ray
05. time's vbcs neokarma jooklo trio

06. love is overtaking me arthur russell
07. beware bonnie 'prince' billy
08. true story of abner jay
09. over the edge wipers
10. in times like these bishop perry tillis

The Respectables

Sweet Mama

(here)

★★★★☆



It's not all that surprising that the Respectables' Sweet Mama sounds more than just a little bit like a Faces record, given that it's Rod

Stewart and Ronnie Wood's old buddy Ian McLagan whose organ is all over the opening track, "Serves You Right." The Respectables have a decent enough sound, and the band turns up loud and kicks out some rock 'n' roll tunes that will likely do just fine in the bar and on the stereo at plenty of backyard parties this summer, but Sweet Mama doesn't have the lived-in feel that marked the work of Faces. It's also not very surprising when the band dips into a well a little closer to home: "Sugar" sounds ridiculously like a Big Sugar song, with the album's producer and ex-Big Sugar mainman Gordie Johnson joining the band on vocals. All in all, the record is well-played and offers some loose fun, but the influences stand out a little too loudly.

EDEN MUNRO

EDEN@VUEWEEKLY.COM

Vitamins For You

He Closed His Eyes So He Could Dance With You

(Pay Your F)

★★★★☆



A bit on the slow side to be a club banger, Vitamins For You's He Closed His Eyes So He Could Dance With You would make

for some pretty good headphone jams the day after. A sometimes subtle and sometimes overt sexuality permeates the record, and the day-after implications of a song like "One Nite Stand," with its chorus of "Lying under covers / Doesn't make us lovers," points to the cruel nature of the messy-haired-shame-walk that forms the reality of a Sunday morning for a lot of twenty-somethings.

RYAN BIRTLES

RYAN@VUEWEEKLY.COM

White Cowbell Oklahoma

Bombardero

(Slick Monkey)

★★★★☆



White Cowbell Oklahoma used to have itself an image that very much relied on a stage show that involved scantily-clad fe-

males and an over-the-top rock 'n' roll band tearing it up in front of a crowd. It would be wrong to say that the band has cleaned up its act, because on Bombardero things are as sleazy as ever, at least sonically. But there's a feeling that musicianship is receiving a greater emphasis these days, with organ runs and prog-rock sorta grooves aplenty. It's good—and, really, the band is still about as rock 'n' roll as ever.

EDEN MUNRO

EDEN@VUEWEEKLY.COM

ALBUM REVIEWS

The Diodes, The Diodes (Columbia)

Originally released: 1978

The Canadian landscape is cut by winding roads stretched across wide open spaces, small towns and big cities dotting the map along the way. And if a map was to be plotted of Canada's musical landscape, it would likely look very

similar to a road map. There would be the big cities—the likes of Rush, k.d. lang, Celine Dion and Nickelback would make the cut there (regardless of quality, since we're just talking about size here)—some mid-sized ones—you might spot a stalwart band like April Wine there, alongside some rising stars like Bison and k-os—and some small towns, where a lot of the country's most interesting bands reside. (There would also be about a zillion unmarked hamlets to stand in for local garage bands everywhere.)

One of those small towns would be the Diodes, a band that was in the first wave of Canadian punk groups, and which would also later fit nicely into a new wave category as its sound evolved ever so slightly on the band's second album, 1979's *Released*.

In the band's time, the Diodes raised a ruckus, its albums finding life as desired import records and the band sharing the stage with bands like the Dead Boys, the Ramones and the Runaways. Now, though, the name has faded largely into the deeper corners of Canada's music scene. (One of the most visible references to the band in the last decade and a half was a short sequence in Bruce McDonald's *Hard Core Logo* where two characters engage in a late-night sing-along of the Diodes' "Tired of Waking Up Tired" off the second album.)

But the group, despite a number of years away from the spotlight, does still exist and has played occasional shows, including a reunion at NXNE in 2007.



THE DIODES >> Still here still tired

This is all on the strength of the band's music, which holds up all these years later.

The Diodes' 1978 self-titled debut kicked off with a cover of the Cyrkle's 1966 hit, "Red Rubber Ball." There's a bouncy, poppy beat to the tune—logical, given that Paul Simon was one of

the co-writers—but there's no mistaking the direction that the Diodes come at the song from: this is a punk band, through and through.

Still, it's not until the second track, "Child Star," that it becomes clear that as much as people wanted to call Teenage Head "Canada's Ramones" it was the Diodes that were the more likely inheritors of that title. Of course, that's not to say that the Diodes were a carbon copy of the Ramones; the band took the same 1-2-3-4-go approach to it songs, crashing through short blasts of punk, but the new-wave guitar fills and keyboard sweeps that coloured the tunes set it apart from the Ramones.

When it came to lyrics, the Diodes were singing about their lives, and capturing the alienated feelings of many a punk-rock kid across the country. There's frustration when they sing, "Playing tennis again / Between you and him / I'm tennis again," culminating with "I'm never gonna get to Wimbledon," or "Nothing can change the shape of things to come." Throughout the album the Diodes fly fast and dangerous, constantly on the verge of crashing and burning—but the band never does, pulling up at the last second and leaving an important slab of Canadian punk dotting the country's landscape.

Currently, the band's first and second albums are out of print as standalone releases, but the two records, along with a few bonus tracks, have been compiled onto *Tired of Waking Up Tired: the Best of the Diodes, 1977 - 1979*. V

HAIKU

Years

Years

(Arts & Crafts)

Are you all alone?

Have you recently been crushed?

Listen and wallow

Acantha

Eternal Punishment

(Independent)

Promise of slayed ass

Slightly overselling it

At most, ass abused

Ida Maria

Fortress 'Round My Heart

(Mercury)

Fun, blue-eyed pop rock

Better when it's naked, sure

But cute either way



Endangered Ape

Ape Shall Not Kill Ape

(Independent)

All over the place

Noisy and atmospheric

Total goth-girl bait

M&P

On the Cover II

(Tooth & Nail)

You do not know punk

Until you've heard these old punks

Do the Proclaimers

Chairlift

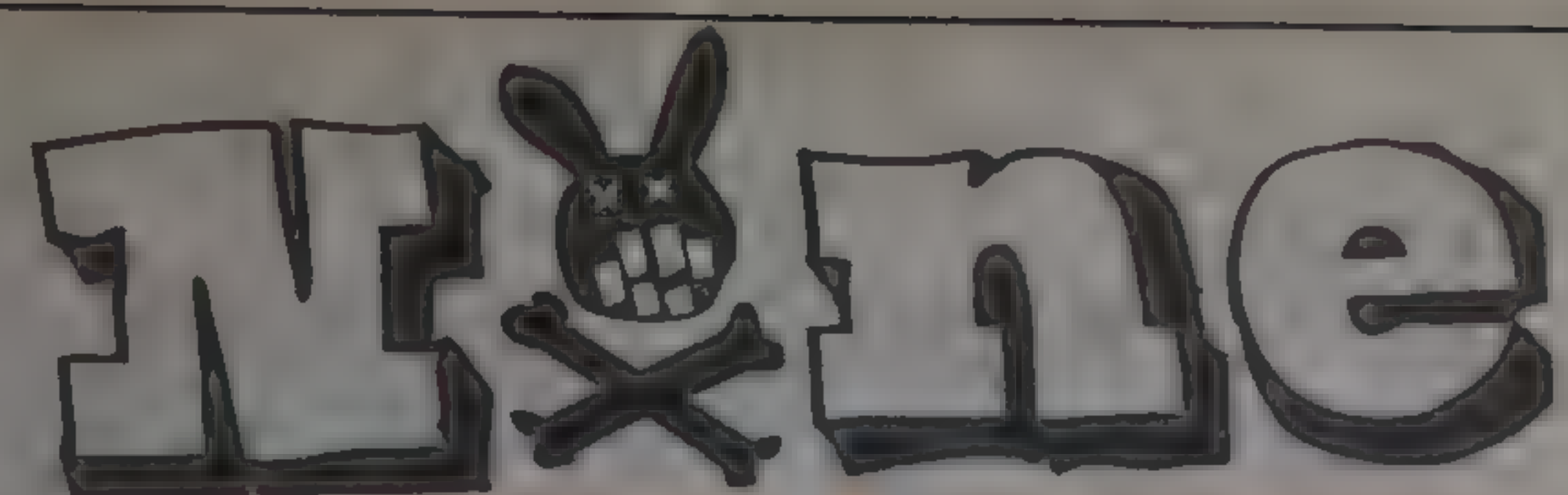
Does You Inspire You

(Kanine)

Does you inspire you?

Yeah. But I'm not sure about

These '80s slow jams



SEPTEMBER STONE MY SISTER OCEAN LIGHT

FRI MAY 1ST

BENEFIT SHOW

10030 102ST
\$10 ADVANCE \$12 @ THE DOOR | 9PM
MEMBERS AND GUESTS ONLY

PREVUE // THE DARCYS

Tour blues

Not every crisis is existential



IF IT WASN'T FOR BAD LUCK >> The Darcys would have no luck at all. // Michael Novakski

BRYAN BIRTLES

THE DARCYS

Whereas some musicians might spend the free time they have on tour nursing a hangover, buying records or finding a place to shower and crash for the night, drummer Wes Marskell of the Darcys decided against all that. Instead, Marskell decided to climb a mountain.

"I'm sort of exhausted but otherwise all right," he pants into a cellphone from a tour stop in Canmore. "We got here a little bit early and we have a show tonight at the Canmore Hotel, so I just climbed up a mountain."

And while it might seem a little odd to spend the free time you have

on tour doing something so taxing, especially when touring can be such an exhausting prospect to begin with, the Darcys as a band is a little different. Seemingly less concerned with girls and cars than with Heidegger and Derridas, the band's theoretical and philosophical leanings must make for some interesting banter in the van. In fact, says Marskell, because the whole band went through the exact same program at University, touring became a roving salon, and time spent in the van meant time spent reading, discussing concepts or writing papers.

"It was good because you'd be writing a paper in the van and they'd be able to help you out—it was probably the best

option for somebody doing a critical theory program while on tour."

But the band is far from being a bunch of hoity-toity ivory tower academics. The members are more inclined to joke about their educations than they are to sing songs about deconstruction, and even if they were inclined to look down their noses at the uneducated masses, the road would have beat that feeling out of them a long time ago. Never a band to pass up an opportunity for a little bad luck on the road, the current tour has turned out to be no different.

"The shows have been outstanding and we're playing really well, which is really nice, but the in-between moments between shows have been crazy—we got held up at knifepoint in Guelph, a tractor trailer almost crumpled our car in Kingston, we split our windshield yesterday in Calgary and we couldn't turn the van off from Halifax to Toronto because it broke and we had to play shows with it running in the parking lot," Marskell laughs, before admitting that such disasters have become the typical way the Darcys tour. "It's sort of run-of-the-mill after awhile. It's hard to get your nerves up about things because I just assume everything is going to go wrong and so the good days seem great and the bad days, well, that's what I assumed would happen anyways." ▽

THU, MAY 7 (7:30 PM)

THE DARCYS

WITH NANO, MOUNTAIN HOULE

THE HYDEAWAY

HOROSCOPE

ARIES (Mar 21 – Apr 19)

"It is the greatest of all mistakes to do nothing because you can only do a little," said the writer Sydney Smith. While this is always good advice, it's especially apt for you right now. You're in a phase when giant leaps of faith are irrelevant, and fast, massive accomplishments are impossible. This is the season of incremental progress; a time when painstaking attention to detail is your best strategy. Inch by inch, Aries. Hour by hour.

TAURUS (Apr 20 – May 20)

An engineering company has plans to grow flowers on the moon. Paragon Space Development intends to land mustard seeds inside a small greenhouse dome on the lunar surface by 2011. If all goes well, they will bloom within two weeks, and, thanks to the marvels of communications technology, we earthlings will soon thereafter view one of the most iconic photographs ever seen. Paragon hopes the inspiring image of yellow blossoms on the lunar landscape will incite a new wave of space exploration. Take your cue from this vignette, Taurus. Come up with a riveting new personal symbol: some photo or image or object that thrills your imagination and inspires you to outdo all your previous efforts in pursuit of an ambitious future goal.

GEMINI (May 21 – Jun 20)

"A Pain in the Ash: Volcano Irritates Alaskans." That was the headline of a news story about how the people of Anchorage, Alaska are dealing with the erratic behavior of nearby Mount Redoubt. As of this writing, the volcano hasn't exploded yet, but

it keeps hinting that it might. Meanwhile, it regularly burps clouds of ash that float around and wreak a lot of inconvenience.

"I would like it to have a big boom and get it over with," said one native. In accordance with your astrological omens, Gemini, let's use this situation as a metaphor for your life. The fact is, there's no sense in getting irritated or impatient with the primal force in your vicinity. Doing so would be a waste of your precious emotional energy. Besides, cultivating calm equanimity is the best way to acquire the grace you'll need to respond appropriately when the primal force does go boom.

CANCER (Jun 21 – Jul 22)

If His Holiness the Dalai Lama (like you, born under the sign of the Crab) had a Twitter account, I bet that this week he'd tweet something like this: "Nothing's permanent and we should never be attached to anything, but, wow, the goodness rising up now may send ripples through eternity!" What he'd mean is that while reality is always in continual flux, and it's wise not to cling obsessively to either its pleasures or sadnesses, the powerfully healing mojo that's moving through Cancerians' lives these days could have long-term positive consequences.

LEO (Jul 23 – Aug 22)

America's Republican Party has lost a lot of style points lately. Its national committee chairman Michael Steele even went so far as to say, "We need to uptick our image with everyone, including one-armed midgets." Your reputation isn't anywhere near as in need of rehabilitation, Leo—in part because you don't make references about

one-armed midgets—but it could still use some work. Fortunately, the coming weeks will be an excellent time, astrologically speaking, for you to not only tidy up your stature, but also to actually enhance your respectability and increase your influence. Take advantage!

VIRGO (Aug 23 – Sep 22)

The coming weeks would be an excellent time to devote extra care and attention to your home-away-from-home—you know, the place that's second-best at making you feel like you truly belong here on this earth. Enhance the ambiance in this alternate power spot, Virgo. Add beauty to the decor. Let the people who hang out there know how much they mean to you. And if you don't yet have such a sanctuary, then I suggest you hunt one down. You need to experience more of the pleasurable stimulation that comes from going back and forth between two different comfort zones.

LIBRA (Sep 23 – Oct 22)

You may not literally have X-ray vision right now, but you certainly have a metaphorical version of it. With a little concentration, I bet you could peer beneath the surface of anything you want to. My analysis of the omens suggests that you have the power to see hidden agendas, invisible frameworks and maneuverings that are unfolding behind the scenes. Please keep in mind that not all of the secret stuff is corrupt or insidious. Some of it is quite beautiful, even elevating. Don't push your enhanced perceptiveness to search exclusively for the worst in human nature.

SCORPIO (Oct 23 – Nov 21)

According to the legends of the Scottish

Highlanders, this is the anniversary of the fallen angels' expulsion from paradise. That's why, they said, it was so crucial for humans to be well-behaved at this time. To blindly indulge in sin and error would set up a resonance with the malevolent exiles, making oneself vulnerable to being preyed on by them. While you and I can chuckle at this quaint superstition, it does have a grain of truth for you to meditate on. At this juncture in your yearly cycle, you tend to be more receptive to bad influences than usual. That's why you should do everything you can imagine to attract good influences and cultivate experiences that give you the feeling that this world is a paradise.

SAGITTARIUS (Nov 22 – Dec 21)

An Arizona woman was jogging in the woods when a fox ran out of nowhere, leaped up, and clamped down on her arm with its teeth. Unable to pry it loose, the woman ran back to her car, which was a kilometre away, with the fox hanging on. She drove herself to the hospital, where doctors removed the creature and treated her successfully. I imagine that right about now you might feel a bit like she did, Sagittarius: bustling along energetically, in a state of alert, as some nagging vexation clings to you parasitically. Now here's the good news: I predict that you will get rid of the pest, and will ever thereafter enjoy an enhanced confidence in your ability to function well under pressure.

CAPRICORN (Dec 22 – Jan 19)

Since it's the Capricornian season of romance, I thought I'd give you some tips on how to thrive in the mysterious, paradoxical, crazy-making game of love. 1) Love shouldn't be a lottery, so don't gamble on unlikely odds. 2) Love shouldn't be a power

struggle, so try to purge any unconscious yearnings you might have to control people you care for. 3) Love can't be a self-sustaining perpetual motion machine, so I hope you work on it at least as hard as you do at your job. 4) Love isn't an endless vacation in the promised land, but neither is it a wrestling match with a three-legged pit bull from hell, so don't you dare indulge in all-or-nothing fantasies.

AQUARIUS (Jan 20 – Feb 18)

The kitchen table will be a power spot for you in the coming weeks. Your own table will be a supreme vortex for visionary brainstorming, but even those in other households could be epicenters for brilliant planning, crucial shifts in attitude, and increased solidarity among allies. To encourage eruptions of creative behaviour, make sure the tables are nice and clean. Try to have good food and drink on hand. I also suggest you keep at least one notebook and pen lying around.

PISCES (Feb 19 – Mar 20)

In April I was grateful whenever you obeyed all the signs, stuck to the beaten paths, worked a little harder than usual, and averted your eyes from the places where "interesting" bursts of chaos were unfolding. In May I'd appreciate it if you did pretty much the opposite: question authority rigorously, wander off into less-traveled regions, play harder than usual and tune in to commotions that could be productive learning experiences. In the past month, Pisces, I was hopeful that you'd pay your debts to society before society's collection agency started making harassing calls. In the coming month, I invite you to ask everyone to do you extra favours. ▽

EVENTS WEEKLY

FOR YOUR FREE LISTINGS TO 780.426.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 2PM

CLUBS + LECTURES

AIKIKAI AIKIDO CLUB 10139-87 Ave, Old Strathcona Community League • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

AWA 12-STEP SUPPORT GROUP Braside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

BIG BIN EVENT Jasper Place Community, 16003 Stony Plain Rd; Reuse and Recycling Directory: <http://www.edmonton.ca/reuse> • To dispose of household items in good condition too large for regular garbage collection at no cost. Household hazardous waste items not accepted • May 2-3

BUDDHIST PRACTICE 10502-70 Ave, www.karmatashling.ca • Meditation and Buddhist practice: Wed, 7pm • DVD's and discussion: Fri, 7pm • Free, beginners welcome

CHESSE CLUB 780.474.2328 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

DEMOCRATIC RENEWAL PROJECT www.drproject.ca • Online forum with Andrew Nikforuk, learn about the Democratic Renewal Project, moderated by Alvin Finkel • Tue, May 5, 8-9pm • To participate in this online forum, visit the website, www.drproject.ca by May 4, click on Forum and register

EDMONTON ESPERANTO SOCIETY Rm 1812, 10025-102A Ave, 780.702.5127 • Fri, noon-1pm • vaughn@sewardconsulting.com

EDMONTON QUESTIONS 9/11 Stanley Milner Library Main Theatre, 7 Sir Winston Churchill Sq, 100 St, 101 Ave • Presented by the friends and supporters of 9/11 Truth and Edmonton 9/11 Civil Information featuring speakers Barrie Zwicker and Robert Balsano • Sat, May 2 • \$18 at TDX on the Square, Earth's General Store

EVVA, EDMONTON VINTAGE VOLKSWAGEN ASSOCIATION Winter Art Studio, 150 St, 118 Ave, 780.489.8022 • No Snow Show #1 • Sat, May 2, 10am-11pm (registration), 1-4pm (car show)

FERTILITY AWARENESS CHARTING CIRCLE Steeps College Plaza, 11116-82 Ave, www.fertilityawarenesschartingcircle.org • Learn about menstrual cycle charting and share your personal experiences in a supportive group environment • Thu, May 7, 6:30-8:30pm • \$5 (donation)

GREAT EXPEDITIONS HOSTEL TRAVEL SLIDE SHOW Hostelling International, 10647-81 Ave, 780.454.6216/780.455.6741 • Meet the 2nd and Mon every month (7:30pm) • Ecuador, Galapagos, Peru, Chile (2004) presentation by Liz and Chips Reid • May 11 • Free

"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING Gameau/Ashbourne Assisted Living Place, 11148-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

HUNGRY FOR JUSTICE: THE WORLD FOOD CRISIS AND YOU King's University College, 9125-50 St • Featuring speakers Rev. Dr. Cathy Campbell, Paul Hagerman, and John Mangenge • May 7-9 • www.albertasynod.ca/social_ministry/sj1_2009

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10860-57 Ave, 780.962.6561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

KENYA RUN FOR WATER Foote Field, U of A Campus, www.kenyarunforwater.org • May 2, 9am • Pre-register info at www.runningroom.com, or contact Jessica at jayburd.05@gmail.com

LIVE LIFE BEYOND BELIEF Unity Church of Edmonton, 13210-106 Ave, 780.913.6466 • A short seminar with Christopher Moon • Thu, Apr 30, 7-9pm Seminar \$20; May 1-3 Workshop

MAY DAY MARCH/DRUM CIRCLE Start at Eastwood Community Park 11803-86 St, to Alberta Avenue Community Centre • Fri, May 1, 9pm • Utah Phillips Tribute: Featuring performers Guy Smith, Notre Dame de Bonaventure, Tara Concorde and Lex McKie, Tommie Gallie, begins after the May Day March, 7:30pm

MCDUGALL UNITED CHURCH COMMUNITY SUPPER/SPEAKER SERIES 10025-101 St, Macdonald Dr, 780.428.1818 • Thu, Apr 30, 7pm for free talk

MEDIATION AND RESTORATIVE JUSTICE Centre Whitemud Crossing Library, 4211-106 St, 780.424.4632 ext. 201. www.mrjc.ca • Communicating Through Conflict • Sat, May 2, 1-4:30pm • Free

MEMORIAL SOCIETY Stanley Milner Library, Edmonton Rm, www.memorialsocietyedmonton.ca, 780.944.0196 • How the Funeral Profession is Regulated with speakers Marilyn McPherson and Wayne Konner • Sun, May 3

THE PLANET, OUR SELVES: FINDING OUR POWER FOR THE HEALING OF OUR WORLD St. Andrew's United Church, 9915-148 St, 780.439.7311 • An evening talk by Joanna Macy (with Jennifer Berezan) • Sun, May 10, 7-9:30pm • \$15; register by phone

RALLY-STAND UP FOR PUBLIC HEALTHCARE Alberta Legislature • Friends of Medicare Rally • Sat,

May 2, 1:30pm info at 780.423.4581
REGIONAL TRANSPORTATION: LESSONS LEARNED FROM PORTLAND Coast Edmonton Plaza Hotel, 10155-105 St • With George Crandall and Don Arambula • Tue, May 5, 7-8:30pm • Free; register at crso@ualberta.ca • Info 780.492.9960

RENEWAL: A HEALING FORUM ON GRIEVING AND LOSS Village Lifestyles, 10429-79 Ave • Presentation and discussion on grieving and loss with Susan Patenaude and Verna Klimac • Sat, May 2, 1:30-3:30pm • Free • Info at email bigbarb@shaw.ca or mark@markkozub.com

SUGARSWING DANCE CLUB Orange Hall, 10335-84 Ave • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat • May 2, 8pm (door), www.sugarswing.com

TEEN MOVIE CLUB Stanley A. Milner Library, Whitemud Crossing, 780.496.7000 • Open to teens, 14-18, Juno • May 7

THOUGHTFUL TUESDAY DOCUMENTARY Steeps Tea Lounge College Plaza, 11116-82 Ave, 780.988.8105 • Documentary, Radiant City, directed by Gary Burns and Jim Brown • Fri, May 8, 7pm • Free

WALK FOR DARFUR Legislature • Starting at the "End of the Steel Park" down Whyte Ave, High-level bridge, to the Legislative Bldg • Rally at the Legislature featuring speakers from Darfur • May 2, 11:30am (walk begins)

WATERLUTION-A WATER LEARNING EXPERIENCE www.waterlution.org • Water and Wellness: Community Connections for Water and Health, a forum for interdisciplinary dialogue for young professionals and students • \$40 (weekend, incl food, accommodations) • May 1-3

WOMEN GATHERING EVENT Bonnie Doon Hall, 9240-93 St • Featuring music by Sora (CD release), Terry Morrison, Dale Ladouceur, Laura Vinson, Michelle Boudreau, Mary Rankin, Mile Zero Dance, SaFire Dance, Beth Ingram and Anita Drybye (po), Shima Robinson (spoken word), Denise Roberts (drumming) • May 1, 2, 3 • \$95 (adv pass)/\$100 (door pass); \$20 (adv Sat 6:30pm)/\$25 (door Sat 6:30pm) at Earth's General Store, Frog Kisser's Den, by ph 780.439.9039

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

WOMEN ONLY BICYCLE REPAIR Edmonton Bicycle Commuters' Society, 10047-80 Ave (enter through Back Alley), 780.433.2455 • May 3, 17 • Free

YOUNG VICTIMS SPEAK OUT Kids in the Hall Bistro, City Hall • Multimedia art show featuring young people's (ages 13-17) response to crime and violence, one-night-only exhibit and performance • Apr 30, 5-7pm

COMEDY

CARROT CAFÉ 9351-118 Ave, 780.471.1580 • People in Pants Improv • 1st Thu every month, 7:30-9pm • \$5

COMEDY FACTORY Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Bob Angeli; May 1-2 • Jack Wilhite; May 7-8-9

COMIC STRIP Bourbon St, WEM, 780.483.5999, www.thecomicstrip.ca • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Debra Digiovanni, Keith Samoski and Ryan Ash; until May 2 • Lars Callieou, also appearing Keith Samoski and Ryan Ash; Sun, May 3 • Hit or Miss Monday: Mon, May 4 • Round 2 of Funniest Person with a Day Job Contest: Tue, May 5 • Steve Wilson, Tyler Hawkins, and Kelly Soloduka; May 6-10

LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Wed amateur open mic night; 8pm • Kevin McGrath; until Apr 30 • Jamie Kennedy Concert (no passes); May 1-2; \$35

NEW CITY SUBURBS www.newcitycounpond.com • Alternative Comedy Night, The -F U- Comedy show with Kathleen McGee, Kelly Soloduka, Andrew Iwanyk, hosted by Powerman • Tue, May 5, 9pm • \$5

STEEPS TEA-COLLEGE PLAZA 11116-82 Ave, 780.988.8105 • Amateur Comedian Night every Tue, 8-10:30pm • For info contact robyn@steepstea.com

QUEER

BOOTS BAR AND LOUNGE 10242-106 St, 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 11725B Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NEi in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ SeXXy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 1541-84 Ave, Mon, 7-8:30pm; bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling; Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11763-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball; Tue Recreational; Mother Teresa Elementary School at 9008-105A, 8-10pm; Tue intermediate: Amiskiwacky@teamedmonton.ca

Academy, 101 Airport Rd, 8-10pm recvalleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Kor-ezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca
ILLUSIONS SOCIAL CLUB: CROSSDRESSERS 780.387.3343 • meet monthly • For info go to groups. yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768 • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MADELEINE SAHAM FOUNDATION Ecole St. Jean, Rm 3-18, 780.490.7332 • Program for HIV-AID'S prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PINK TANK Pride Centre, 9540-111 Ave, 780.488.3234 • Meeting to get together and share upcoming events • Sun, May 2, 2pm

PLAY NIGHT CLUB 10220-103 St, www.playnight-club.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alex Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group meet every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; www.albertatrans.org • Men Talking with Pride: Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet and Mon each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning: Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counseling: Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25 Tue-Sat, 3-7pm

PRISM BAR 10524-101 St, 780.990.0038 • Every Wed: Free Pool; Karaoke, 9pm-midnight • Thurs: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ST PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE 780.482.1794, www.womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

WOODYS 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

AVENUE OF HOPE GALA Italian Cultural Centre • Gala and auction • May 2, 5:30pm (reception); 7pm dinner; dance to follow • \$100, proceeds to Lurana Shelter

BEERFEST Shaw Conference Centre • Beer tasting • May 1 • \$15 at TicketMaster

BOOKS2EAT GALA Stanley A. Milner Library, 780.496.7095 • Edible books created by master chefs and silent auction items; dress semi-formal • May 9, 7:30pm • \$100

DOCTORS AND DERRIÈRES Enterprise Sq, 10230 Jasper Ave • Art Auction, live music by Aroot's Bazaar and Neek Bottle • May 8 (7-11pm)

LIFE IS A CABARET! New City Suburbs 10081 Jasper Ave, 780.492.0614 • It's a cabaret (not the musical) with Toronto burlesque pioneers: Skin Tight Outta Sight and featuring local burlesque, belly dance, tribal fusion, comedy and drag show, dancing to follow • May 8, 8:30pm (door), 9pm (show) • \$20 (adv)/\$25 (door); adv tickets at Earth's General Store, Mars and Venus; www.newcitycounpond.com

MAY WEEK LABOUR ARTS FESTIVAL Menonite Centre, Wentworth Bldg, 10207-97 St, www.mayweek.ab.ca • Workers Art Show and Global Gallery • Until May 2

MURDER MYSTERY AT THE MUSEUM Strathcona County Museum (913 Ash Street, Sherwood Park) • Overacting Imaginations Theatre Company • May 1-2, 5:30pm (door)

RISE CELEBRATION Maclab Theatre, Pavilion, Citadel Theatre, 780.425.1820 • Recognizing immigrants for their contributions • May 7, 6:30pm (door), reception to follow • \$25

A TASTE OF ARGENTINA Sutton Place Hotel, 10235-101 St • Wine tasting and music by the Edmonton Jazz Orchestra • Wed, May 6, 7pm • Tickets at TDX on the Square, proceeds to further the local jazz scene

VAISAKHI-SIKH CULTURAL CONCERT Jubilee Auditorium • Sikh Federation of Edmonton • Sat, May 2, 2pm

WORKSHOP WEST'S CELEBRITY FOOD FIGHT Workshop West, 780.477.5955 • Fundraiser, after the Thursday evening performance of Stray • Celebrity Food Fight Fundraiser • Thu, Apr 30 • \$50



10030-102 STREET
INFO: 428-STAR



05/01 LOCAL SHOWCASE...
SEPTEMBER STONE
MY SISTER OCEAN / LIPT

05/02 UNOEVENTS PRESENTS
CLASSIFIED
CHAD HATCHER, MIC BOYD, J-BRU AND DJ IV

05/08 LOCAL SHOWCASE...
ONE DAY LATE
THE CROWLEY TRAIL / THE LOUDMAILERS

05/09 LIQUID UNDERGROUND PRESENTS
GRAND MASTERS VS NU-KUZZ ON THE BLOCK
DJ COMPETITION
HOSTED BY MC RYAN WADE

05/11 UNOEVENTS PRESENTS
PAGANFEST 2
KORPIKLAANI • ELUVEITIE
PRIMORDIAL • MOONSORROW

05/12 LIVENATION PRESENTS
THE STILLS
GENTLEMAN REG

05/15 UNOEVENTS PRESENTS
STRUNG OUT
DEATH BY STEREO / THIS IS A STAND OFF

05/16
CAPITAL CITY BURLESQUE
RAYGUN COWBOYS

05/17 OH SNAP AND SINE WAVE MUSIC PRESENTS
2 ROOM LONG WEEKEND BASH!
JUAkali
JOE NICE & FREAKY FLOW

05/20 THIBRE AND FOUNDATION CONCERTS PRESENTS
KING KHAN & THE SHRINES
WITH MARK SULTAN

05/21 UNOEVENTS • EARLY SHOW ALL AGES • 5PM
NO USE FOR A NAME



MEMBERS & GUESTS FACILITY
BEHIND STARLITE ROOM
ALL EVENTS 18+ • DOORS AT 9PM


WEDNESDAYS
HOSTED BY
ID & KHIRY TAFARI
(OF LOCATION REVOLUTION)
WITH DJS BUDAKRON
& SHORAP

05/04 FUTURE ROOTS & OH SNAP PRESENT
EXCISION
THE SUPREME HUSTLE
PHATCAT • DUB AFFILIATES • DAPHNUTOR DJS

05/02
SPECIAL OH SNAP!

05/05
THE 7 LEVELS
Plus MATT WALKER

05/07 UNION EVENTS PRESENTS
LENKA

05/08
T.G.I PSYDAYS
SHAZAM WITH FADE BRIGADE
WAV OCCUPATION • SCHWAG BARBICUS •
HITS VS MARTIAN STATIC AND B-MAN

05/09
POLAR
HELICON / TEXAS BLOOD MONEY

05/14
FLOWERS OF HELL
FLORA


05/17
SUNSET TRIP
THE LIONS

05/19
DELHI TO DUBLIN
BEYOND ADDICTION

05/22 TECHNO HIPPIE CREW PRESENTS
LET'S WOK THA HOUSE
3 ROOM EVENT!

05/23
VIKING FELL
GUNTHER

05/27
THE LIPTONIANS



with DEGREE, COBRA COMMANDER,
DJ BATTERY and WEEKLY GUESTS
FRIDAY MAY 1:
TRANCECORE DJS
MARTIAN STATIC EMAGINIM, DEBATED, BASSJUN-KEY AND COOL BEANS
FRIDAY MAY 8:
SINEWAVE MUSIC & RENEGADE BASS PRESENT
DIESELBOY & GUESTS
SURELY TEMPLE
THURSDAYS
DOORS 9PM • \$5 COVER • \$5.50 DOUBLES
DJ THON, DICK, OPTIMIXX PRIME & MYURIO FERNANDO

Trans-Prairie love song

Ever since Mrs. A was a little boy she has dreamed of getting married. She remembers growing up in Flin Flon, Manitoba, living with her mother and sister, trying on their clothes whenever they were not home, often with a vision of herself walking down the aisle in a beautiful white dress towards the man of her dreams. In her vision she couldn't see his face, only his back.

Decades later, miles away and deep in a depression created by years of feeling trapped in the wrong body, she walked into a trans support meeting at Edmonton's Pride Center, where she saw the back she had been walking towards all her life; when he turned around Mrs. A knew that standing before her was Mr. A.

They talked for hours that night. Like the gentleman he is, Mr. A left before they went too far, but not before he took the soon-to-be Mrs. A in his arms and kissed

her passionately.

Within a month they were living together, giving each other their biweekly hormone injections, and within three months they were sharing the same nurses in a Montréal recovery centre after their gender reassignment-related surgeries.

Like Mrs. A, Mr. A had also been thinking about marriage since he was a kid. He knew as a little girl that he wanted to get married, but he just couldn't see himself as a bride. Mr. A grew up in rural Alberta, and he had brothers and sisters who he loved but who just couldn't understand. For example, how could a girl be excited about getting her period, he wondered. He dreaded the thought of it, so when well into his teens he still hadn't had his period he didn't bring it up. One day when his gym teacher asked why he never tried to get out of class during that time of the month, Mr. A replied, "I nev-

er have that time of the month." The teacher suggested he get it checked out, but for him it just confirmed what he already knew: he was not a girl.

Without knowing it, Mr. and Mrs. A started to slowly make their way towards each other. Mrs. A moved to Saskatchewan to attend business school. There she met a man who taught her all about transgender. Up until then she thought maybe she was a bisexual man who liked to wear panties, but as soon as she heard about the operations something clicked inside for her. When she heard that Alberta offered the procedures she began applying for any job that would take her west.

While Mrs. A was making her way to Alberta's capital Mr. A found himself in an 18-year relationship with a woman who knew that he had always felt in the wrong body. At 18 he had asked a doctor about sexual reassignment surgery but was told it wasn't possible for him.

Almost two decades later, when speaking with a new doctor, Mr. A found out things had changed. He was so happy. He ran home and told his girlfriend, but she was not happy. "The dick or me," she said. Put that way he chose what was for him a sense of wholeness—he chose a dick.

By the time Mr. A turned around that night and saw Mrs. A for the first time he had already had his hysterectomy, double mastectomy and could grow a mean beard.

Later in Montréal, the day after Mrs. A had her genital surgery, Mr. A had his phalloplasty surgery. Mrs. A got to go home first, leaving Mr. A behind. Their bodies rebelled at being apart. Not getting better, the nurses released Mr. A early, knowing that he would heal once he was home.

Mrs. A was already wearing Mr. A's college ring. Then, on June 21, 2008, as witnessed by the goddesses at Edmonton's Hellenic Hall, a bridesmaid with a penis, a best man without one and not a dry eye in the house, Mrs. A walked towards the man of her dreams.

After the ceremony it was suggested that they have their wedding photos taken at the legislature grounds. "I love this prov-

ince," Mr. A exclaimed at that time in agreement, "they paid for our operations, they saved our lives."

They have made a cozy home in west Edmonton; Mr. A works in a factory and Mrs. A is in accounting. Their heart breaks with news that the province that brought them together, saved their lives and married them is the same one that will be denying their friends and loved ones the same opportunity, all to save a mere 19 cents per Albertan.

"The amount of money spent for gender surgery is a drop in the bucket compared to the cost of human lives," laments Mr. A. "Not to mention the cost of services such as psychiatric and addiction units, emergency wards and numerous other resources that will be used if transsexuals are left without options."

Mr. and Mrs. A used to console themselves to the reality that the only thing surgery couldn't give them were seeds with which to create life by thinking about how sharing their story planted seeds of hope in the lives of trans kids. Now they are left feeling inconsolable and frustrated. This was not the way the dream was supposed to end. ♡

CLASSIFIEDS

FOR YOUR FREE LISTINGS TO 780.436.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 3PM

BUSINESS OPPORTUNITIES

BIGGEST HEALTH DISCOVERY IN 20 YEARS!

This patented product will be the next BILLION DOLLAR GIANT!
Great opportunity to improve your health and wealth!

For more info call Ken
780-454-6971
www.maxtra4u.com/kenneiths

Efficient and accurate finance rep needed to work for our aid. You must have good typing and computer skills and must be accurate. No job experience is needed as any job experience may apply. You will earn \$2900 monthly. Email me at financerep009101@live.com if interested

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 780.997.0570

CHANGE YOUR LIFE! TRAVEL, TEACH ENGLISH: We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for info pack 1.888.270.2941

LOST AND FOUND

Lost and Wanted: Blue and white poncho, last seen at the Black Dog Freehouse between 1 am - 2 am Easter Monday morning. No questions asked. Call me at 780.953.8754. Please don't machine dry. Return my Famous Blue Poncho!

MUSICAL INSTRUCTION

MODAL MUSIC INC. 780.221.3115
Quality music instruction since 1981.
Guitarist, Educator.
Graduate of GMCC music program

WORKSHOPS

LOS ANGELES DIRECTOR, TOM LOGAN
Edmonton, May 29, 30, 31, 2009.
Acting for Film and TV Workshops
Don't miss out learning from the BEST!!
Book your spot in the class today!!
(780) 975.7022

HAVE YOU HAD A SPIRITUAL EXPERIENCE?
FREE WORKSHOP
Sat May 9, 1-3 pm
Orange Hall
10335 - 84 Ave., Edmonton
780-490-1129
Presented by ECKANKAR
www.eckankar.org
www.eckankar.org

WANT TO STOP SMOKING? NICOTINE ANONYMOUS MEETINGS: 7PM, EVERY WED, EDENHEIMER UNITED CHURCH HALL, 106 AVE, 163 ST. CONTACT GAYN 780.443.3030

ARTIST TO ARTIST

**FREE-FREE-FREE-FREE-FREE
FREE-FREE-FREE-FREE-FREE
ARTIST/NON PROFIT CLASSIFIEDS**

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space

Artist/graphic designer needed to do CD cover art, and possible booklet—good, creative concept. Also filmmaker wanted to do simple, live, in-studio film clip. E: Nick at nickfree@shaw.ca

Steeps—Old Glenora: for open mic—Spoken word. 1st Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

The Works Art and Design Festival CALL TO ENTER!!! Deadlines are fast approaching! Smaller than a Breadbox Deadline May 1, and Chalk Art Deadline May 15. Download applications from www.theworks.ab.ca or call Glyn at 780.426.2122 ext. 234

MUSICIANS

LEAD guitarist needed for Death / Black Metal band. Must have pro gear, be willing to tour and be 18+. Call 780.691.6915

Strong vocalist looking for guitarist for collaboration Ph 780.421.1910

BUSKERS WANTED! Walk for Darfur club seeks musicians for May 2nd rally. Contact Luke Coffey at 780.965.2110

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@jumpUpDj.com

VOLUNTEER

THINK YOU HAVE WHAT IT TAKES TO BE HOMELESS? Spend one night under the stars and learn what life is like for many Edmonton youth. Registration deadline: May 15, 2009; register at www.yess.org

Mill Woods Family Resource Centre / Board Recruiting 2009. To learn more about our agency, visit us at: www.mwfrfrc.org

Volunteer at the International Children's Festival (May 26-30) in St Albert. Volunteer Orientation on Wed, May 6, 7pm at the Arden Theatre, 5 St. Anne St, St Albert. 780.459.1698, www.childfest.com register by May 18

POP Culture Fair

SUNDAY, MAY 3, 2009

NEW LOCATION!

MAYFIELD TRADE CENTRE

16615 - 109TH AVENUE, EDMONTON

10 AM - 4:30 PM • \$5.00 ADMISSION

FREE FOR CHILDREN 12 AND UNDER!

RECORDS, TOYS, COMICS & MORE!

For more info contact Jennifer at 780-932-0221 or visit www.popculturefair.com

Fun and Inspiring Employment

Public Outreach is offering great positions for anyone looking to gain valuable work experience in a fun and flexible environment.

As part of an Outreach Team, you will engage in meaningful dialogue in order to promote sustainable funding on behalf of our select group of non profits. Our Teams enjoy working outdoors in a dynamic and interactive atmosphere, on behalf of causes they feel passionately about. With flexible scheduling, excellent training, and scholarships this is an ideal employment opportunity!

\$12 / Hour
guaranteed wage

To apply, please send resume with cover letter to edmontonjobs@publicoutreach.ca or call 780.436.9896
www.publicoutreach.ca

I's the bi that floats the boat

Dear Andrea:

Have you heard of a study that analyzed biometric feedback from self-identified male bisexuals, and the notable finding was that the overwhelming majority of these men were in fact homosexual, not bisexual. The conclusion of the study was that "true" male bisexuality is extremely rare. (For what it's worth, I consider myself a "true" male bisexual, but what do I know?)

I also heard of another study from at least 10 years ago that tracked the sexual fantasies of self-identified lesbians, and the surprising result was that some 50 per cent of these women actually fantasized about men while doing it with their female partners.

Have you heard of these, and would you care to comment?
Love, Actually Here!

ALT. SEX
altsex@vueweekly.com
Andrea Nemerson

Dear Here:

I have, of course, and they're all fascinating, partly for the science and partly for the reactions in the various communities whenever one of these studies is reported, which are frankly pretty funny. The "there's no such thing as male bisexuality" studies have received the most press, and the biggest, most offended reactions, but it's not like the researchers at Northwestern and the Centre for Addiction and Mental Health in Toronto set out to disprove the existence of an entire sexual orientation! All they did was hook up some volunteers to a plethysmograph and show them porn. I think the first researchers were probably as surprised as anyone when the self-identified bi men failed to respond in a recognizably "bi" manner. About three-quarters of the bi men read as completely gay according their penises (do penises lie?), while the rest were in-

distinguishable from the self-identified straight guys. There was no recognizable "bi" pattern of arousal, and the subjects seemed overwhelmingly to fall on one or the other end of the Kinsey scale:

"Regardless of whether the men were gay, straight or bisexual, they showed about four times more arousal" to one sex or the other, said Gerulf Rieger, the study's lead author.

So obviously, you think you exist but you're wrong, Bi Guy!

OK, no. What do I really think? I think, for one thing, it's all funny since in my little bubble of not only San Francisco-ness but San Francisco sex educator-ness, fake bi guys who are actually straight but want hot bi chicks to think they're cool way outnumber bi guys who are actually gay but closeted. Also, I do think you exist. Truly bi men are rarer even than we thought, but I'm fairly certain that you are not a figment of your own or my imagination, and I think sexuality is a bit more complicated

than penile plethysmography.

Another study, described here in a Science daily article from 2003, and distinguished by including only people who identified as gay or straight, turned up more bisexual women than expected, but replicated earlier results where gay and straight (but not bi) men responded consistently with their self-identification.

In contrast, both homosexual and heterosexual women showed a bisexual pattern of psychological as well as genital arousal. That is, heterosexual women were just as sexually aroused by watching female stimuli as by watching male stimuli.

The extraordinary article on female desire that ran in the New York Times Magazine (nytimes.com/2009/01/25/magazine/25desire-t.html) introduced recent research by Meredith Chivers, who's been following up on the research above with the added fillip of throwing some ape porn in the mix and requiring volunteers to report their own perceptions of their arousal levels, which proved wildly inaccurate.

As for the studies which show a high

percentage of self-described lesbians fantasizing about men while having lesbian, eh. People fantasize about all kinds of things, particularly things they feel uncomfortable about. Are those women fake lesbians? The furthest I can go with that is to say that we've seen that women are much (so much!) more likely than men to be bisexual by attraction. I'm assuming that some of the women studied are physically attracted to both, but emotionally more attached to women ("whom do you fall in love with" is a hugely important but oft-neglected measure of sexual orientation) and some are into women but enjoy fantasies of committing unnatural acts with men. That some must be really not that into chicks but have chosen for whatever reason to live as lesbians is undeniable but just not that important. They wouldn't be the first people to partner with someone not of their preferred gender, nor the last, and their existence does not cast doubt on anyone else's authenticity. Can anyone do that?

Love, Andrea

VUEWEEKLY

CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.
- no one may enter any contest more than once.
- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
- the chances of winning depend on the number of entries received.
- by entering, entrants consent to the use of their names by Vue Weekly for publicity.
- Vue Weekly is not responsible for prizes unclaimed after 15 days.
- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

VOLUNTEER

Volunteers Needed for Human Rights Education Program. Recruitment for John Humphrey Centre for Peace & Human Rights' Youth Educators for Human Rights volunteer program. Training Dates: May 2nd or June 27th, 2009, 9:30am-4:30pm (lunch included). register, please contact: Carrie Malloy E: carrie@jhcentre.org / T: 780.453.2638

The Carrot needs volunteer barristas for weekly or biweekly shifts (training provided). Volunteer host to introduce Friday night's musical acts. Volunteer cleaners (weekly or biweekly cleaning). If any of these jobs appeal to you contact Irene at 780.471.1580, info@artsontheave.org

Team Diabetes is looking for adults of ALL fitness levels to walk/run in destinations such as Athens, Honolulu or Calgary to help raise awareness and funds for diabetes research and education. Ph: Canadian Diabetes Association at 403.266.0620

Do you remember someone who believed in you when you were a child? Be that person in a child's life today. All it takes is one hour a week, which may not be much to you but will make all the difference in the life of a child. Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 780.424.8181

Pilgrims Hospice Society (9808-148 St) looking for part-time cook (approx 8-10/day) for Mon, Tues, Wed. Requirements meal planning, shopping, working with volunteers, working independently, and a valid food safety certificate. Send resume: JackieD@pilgrimshospice.ca or fax at 780.413.9748

Volunteers needed to "make fun" at the Edmonton International Street Performers Festival running July 3-12; apply online at www.edmontonstreetfest.com; E: volunteer@edmontonstreetfest.com; T: Liz Allison-Jorde 780.425.5162. Volunteers must be a minimum of 14 yrs old

HAD ENOUGH? COCAINE ANONYMOUS
780.425.2715

Do you love the ARTS? Join us and be a part of North America's LARGEST Outdoor FREE Art & Design Festival! Volunteer! Download your application at www.theworks.ab.ca

Volunteer website for youth 14-24 years old.
www.youthvolunteer.ca

Volunteer drivers and kitchen help urgently needed. If you're available weekdays, 10am-1pm call Meals on Wheels. 780.429.2020

Volunteer with your Pet, The Chimo Animal Assisted Therapy Project uses animals in therapy sessions with trained therapists to help the clients achieve specific goals. Info: www.chimoproject.ca. E: volunteer@chimoproject.ca or T: 780.452.2452

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514 Training and materials are provided

Are you a disabled person who has had problems with Chrysalis (or know of someone)? email victims_rights@live.com

ADULT

Venus Spa
New owner/exotic beauties.
Affordable rates
10048 163 St, hrs 10am-11pm
780.444.2115

SteamWorks Gay & Bi Mens Bathhouse. 24/7
11745 Jasper Ave. 780.451.5554
www.steamworksedmonton.com

Chat with 100's of HOT naughty girls!

FREE 2 Try

Calgary
403-313-3311
Other cities
1-877-834-4044

Edmonton **780-665-6565**
1-900-548-4444 Mobile pay. text "STORE" to 95409

TRY IT FREE

HOT babes talk Sexy

Calgary
403-313-3330
1-900-287-0000 \$25/30min

Edmonton **780-665-0808**

Your best pickup line.

LOCAL CHAT. CALL FREE: code 2315

780.413.7122

CruiseLine

1.900.451.2853 (75 min/\$24⁹⁵)

Try CruiseLine Text for free. Text "store" to 95409 - www.cruiseonline.ca

ORDER FORM

CLASSIFIEDS FOUR LINES FOR \$20

- EXTRAS
- ☐ Bolded \$4
 - ☐ Caps \$4
 - ☐ Extra Line \$4
 - ☐ Box Word Ad \$4
 - ☐ Symbols \$4

FORM OF PAYMENT

☐ Cash ☐ Check ☐ VISA ☐ Mastercard

Card# _____

Name _____

Address _____

Ph. _____ Postal Code _____

TOTAL

Lines _____

Extras _____

Subtotal _____

GST 5% _____

TOTAL _____

Phone 780.426.1996 from 9am to 5pm Mon-Fri • Email rob@vueweekly.com • Stop by 10303-108 St. Edmonton

Deadline Tues at Noon • Please print legibly on lines at right • Up to 45 characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Print your ad here:



Alberto
COSMETICS
EXTREME
STYLE
BREAK
THE
MOULD



www.extremestyle.ca